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KEY

TO THE

QUESTIONS AND EXERCISES

IN

STUDIES IN MUSICAL GRACES

BY

ERNEST FOWLES

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G. SCHIRMER, THE BOSTON MUSIC CO. BOSTON, MASS.

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1908

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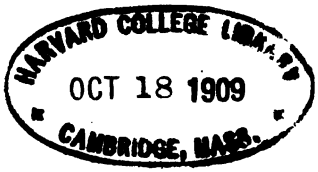

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Cambridge

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AUTHOR'S NOTE.

THIS key is intended primarily to facilitate the task of the teacher in connection with the various exercises set for the student in the author's "Studies in Musical Graces."

It is not to be presumed that the solutions of the graces here given will, in every case, meet with unqualified approval. In some cases, indeed, another interpretation than the author's may be deemed desirable. Nevertheless, such divergence of opinion cannot but tend to the further illumination of a subject which, approached upon narrow lines, is of little practical utility to the student but which, regarded from a wide and healthy standpoint, is of the very greatest service to those who, in the pursuit of their common art, desire to cultivate the power of clear thinking.

106 Palace Road, Tulse Hill, London, SW.
Christmas, 1907.

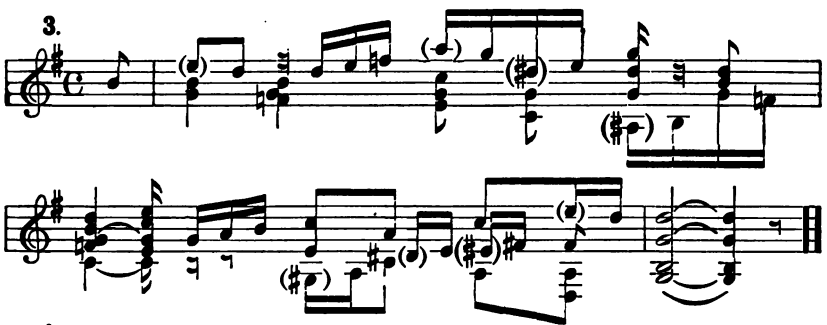
KEY TO THE QUESTIONS AND EXERCISES IN "STUDIES IN MUSICAL GRACES."

SECTION I.

1. The appoggiatura is a non-essential dissonance which, displacing the essential or harmonic sound before which it occurs, postpones the appearance of the latter. Consequently, it produces an effect of abeyance, completion occurring only with the sounding of the harmonic sound. (par. 1.)

2. Because it is a sound of the prevailing harmony and is, moreover, more than a 2d removed from the following sound. (par. 1.)

3.



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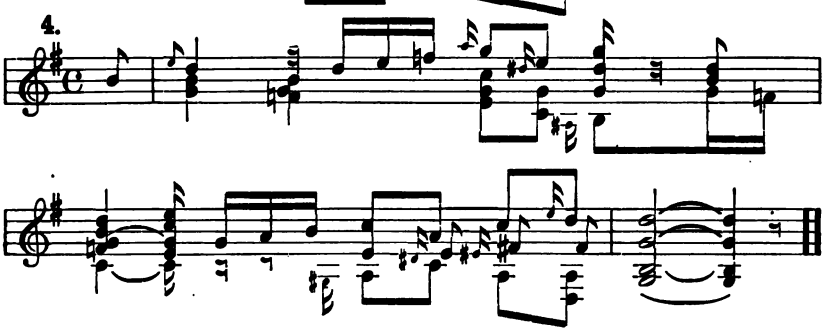
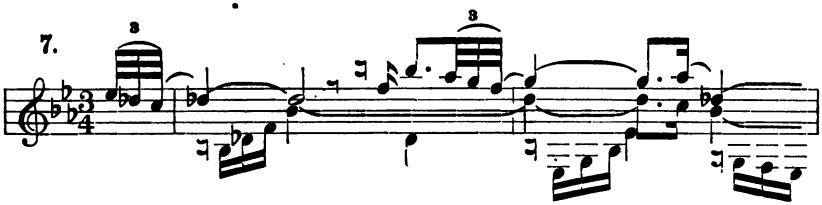


5. That a composer is enabled thereby to express precisely the time-distribution of the sounds concerned. (N. B. par. 15.)

6. Because discordant sounds were originally introduced with doubt and diffidence. A clear exegesis of harmonic derivation is the work of

comparatively recent years. The differentiation of discords and an understanding of the exact function of the auxiliary sound compared with that of the essential discord was necessarily dependent upon a knowledge of the fundamental bases of sound-combination. (par. 3.)

7.

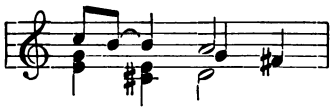


8. Because the discordant nature of the appoggiatura is evident only with the appearance of the prevailing harmony. (par. 1.) It is true that the latter may be inferred and that, in such a case, the appoggiatura may appear prematurely. (Vide the appoggiatura in Ex. 24 of this Sec.) But, the inference must be sufficiently strong to make the dissonance of the ornament equally evident.

9. The "executive latitude" referred to is virtually an outcome of the practice indicating the grace in untimed form. It is a natural habit of an executant to introduce sounds thus indicated with special freedom. When this freedom is extended to an appoggiatura expressed in exact notation, it is usually owing to a particular æsthetic effect accruing to the sound in question and therefore does not touch the point at issue. The student's attention should be drawn in this connection to par. 15 of this Sec.

10. The three rules here referred to are given in par. 6. It is impossible to regard these rules as a sure guide because they were enunciated at a time when a stricter atmosphere prevailed in connection with the subject treated in this book; further, because the accession to freedom of melodic movement which characterized the advent of pure monody reacted upon rules which, however useful they may have been in the immediate post-Bach era, found but little acceptance in music of a later date.

11. Because the appoggiatura is concerned with the first harmony of the bar, i. e. the chord of E minor. In the solution given, this chord is not defined. The true solution is as follows. (Cf. par. 12.)



12. Firstly, because the nature of auxiliary sounds is now clearly understood and the prevaricating untimed note is therefore unnecessary.

(par. 3.) Secondly, in order to express the time-movement involved with perfect clearness. (par. 15.)

13. The appoggiatura of Bach is generally short. (par. 20.) That of later writers is nearly always comparatively long. N. B. No reference is intended here to the acciaccatura.

14. Because the acciaccatura, in all respects save that of length, is technically similar to the appoggiatura. This is the inevitable result of their unity as regards derivation. Nevertheless, the musical significance of these two species of the same grace is so different, that the use of distinct terms is at once highly advisable and convenient. (pars. 24 & 25.)

15. The older acciaccatura was always a 2nd removed from the sound of the chord to which it was applied; the modern acciaccatura may be at any interval. (Vide Exs. 35 & 36 of this Sec.) The older form occurred at the same moment as its principal sound; the newer form occurs immediately before the principal sound.

16. These are given in detail in par. 25.

17. Because the little stroke through the hook which distinguishes the acciaccatura was not universally adopted by composers. In many cases, indeed, its introduction is the act, not of the original writer, but of the modern editor. (par. 26.)

18. (A) When the principal sound requires a particular emphasis. (B) When the grace-note is prefixed to a starting sound. (C) When it occurs before a succession of sounds at the same pitch. (D) When it decorates detached sounds. (E) When it is applied to successive sounds separated by disjunct intervals. (F) When it is separated from the principal sound by an interval larger than a 2nd. (G) When it occurs before a group of uniformly moving sounds. (H) When it occurs before the equal subdivision of a time-beat. (I) When it occurs before a very short sound. (J) When its execution as an appoggiatura would destroy the rhythmic symmetry of a passage. (K) When it occurs upon the penultimate sound of a cadence, provided that the final sound be anticipated. (pars. 28 to 34.)

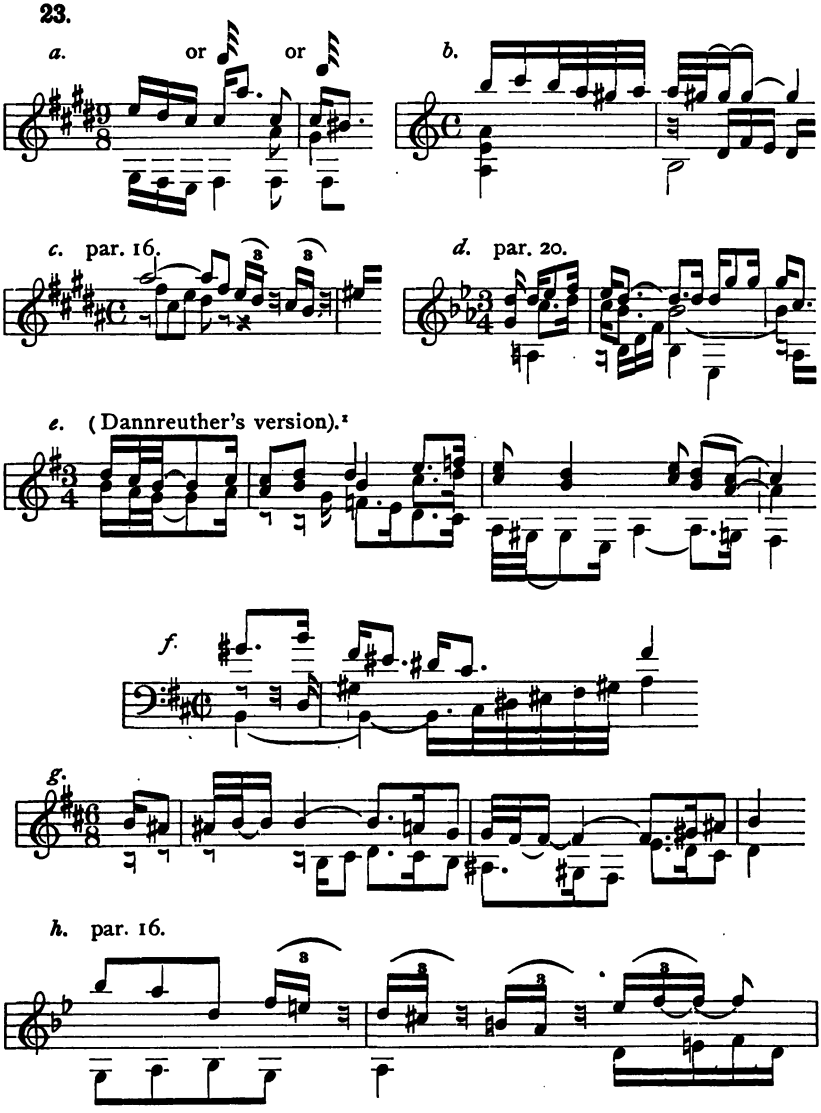
19. The grace note prefixed to the penultimate sound of a cadence is usually an appoggiatura unless the final sound be anticipated, when an acciaccatura is generally required. (par. 34.)

20. The second of the two sounds is one degree removed from the principal sound (par. 37.); further, an interval greater than a 2nd exists between the first sound and the second. (Cf. Sec. IV, pars. 1 & 22.)

21. The stroke through the chord which indicated the original acciaccatura. (Vide Footnote p. 20.)

22. Because no other than a non-essential dissonant sound could give the abeyant effect peculiar to the true appoggiatura. (Cf. Exs. 1 *b* of this Sec. with the example referred to in the 2d question of this series. Cf. also par. 1.)

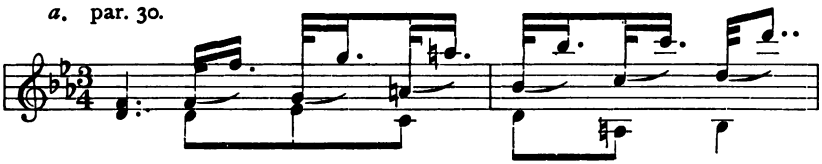
23.



[1] Musical Ornamentation. 2 vols. (Novello.)

24.

a. par. 30.



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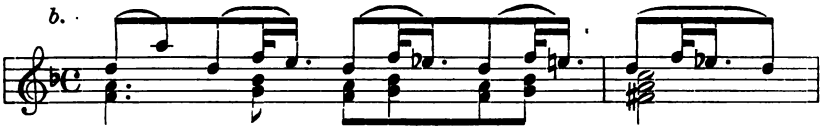

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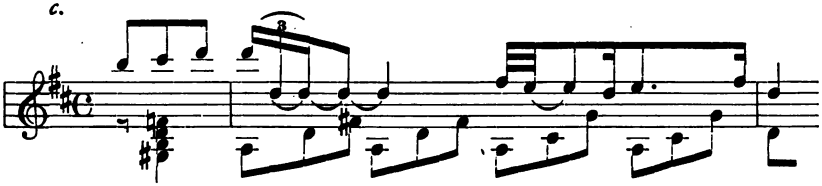
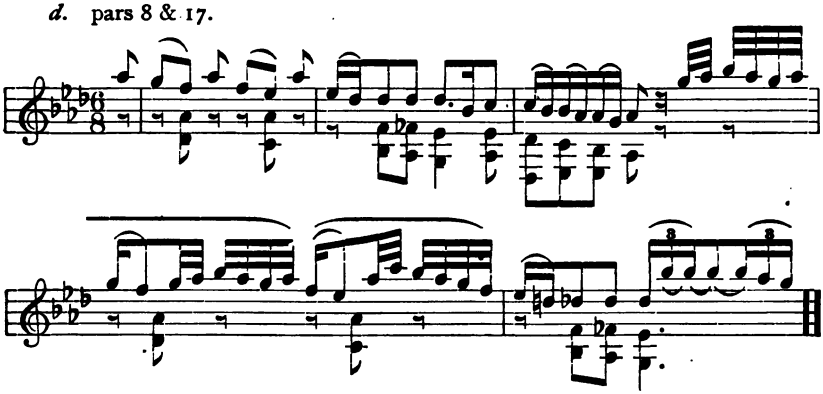
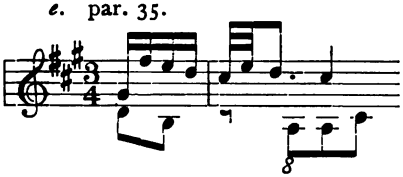


d. pars 8 & 17.



e. par. 35.



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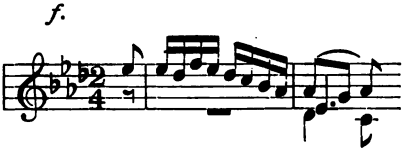
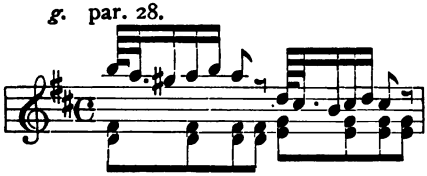
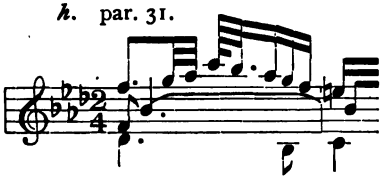


g. par. 28.



h. par. 31.



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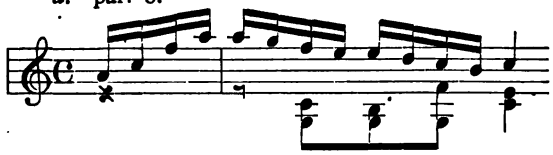
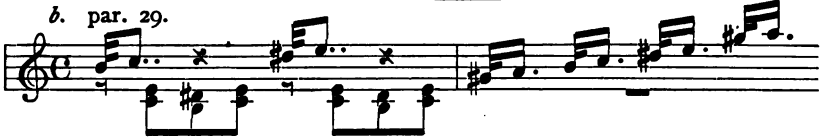
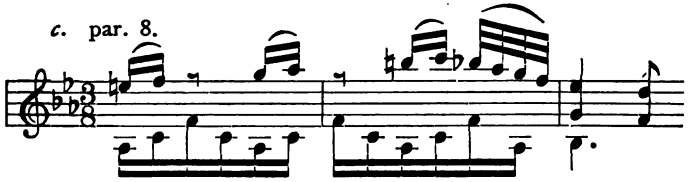
a. par. 8.



b. par. 29.



c. par. 8.



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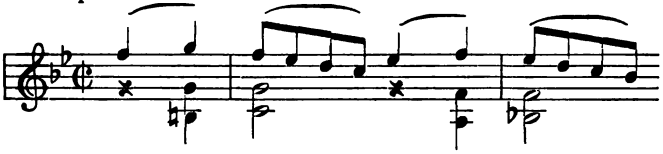
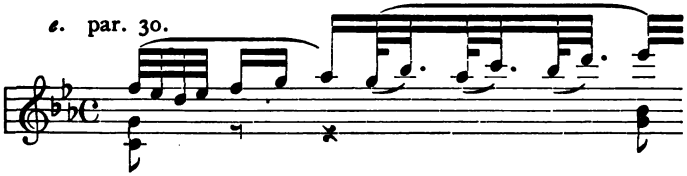


e. par. 30.



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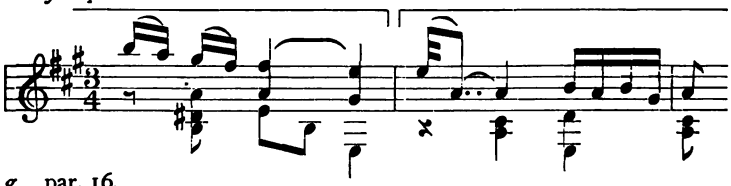
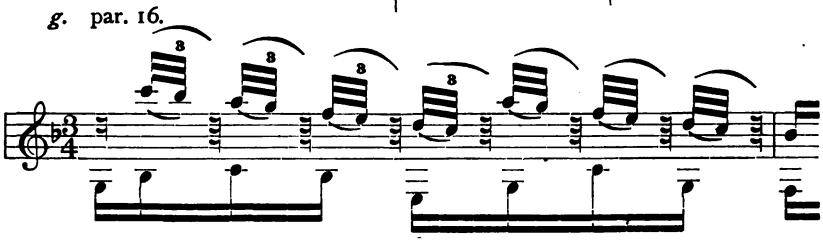


g. par. 16.



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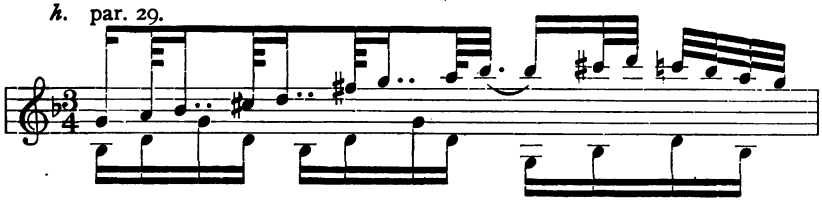

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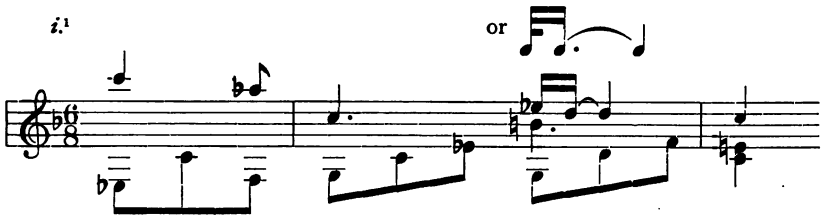
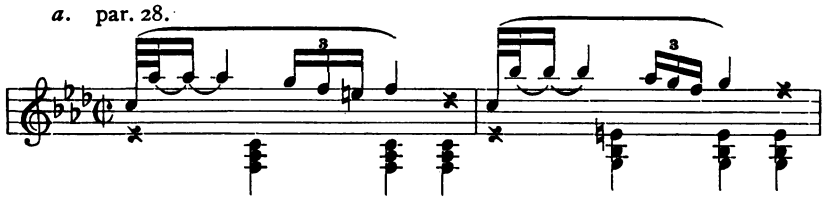
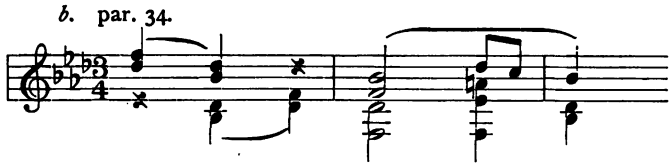


26.

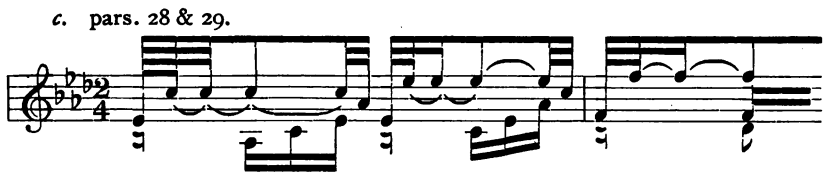
a. par. 28.



b. par. 34.



c. pars. 28 & 29.



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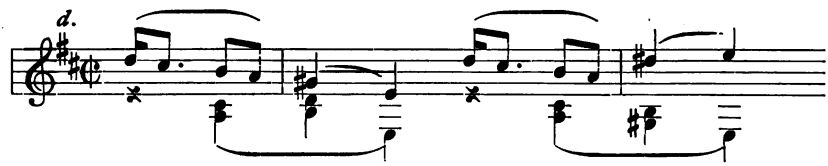
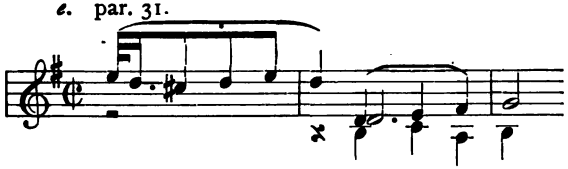
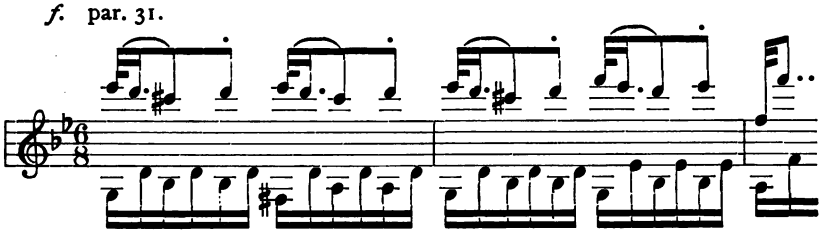


[1] This rendering (Cf. par. 34) avoids the possible false relation between the E♭ in the one chord and the E♮ in the other.

e. par. 31.



f. par. 31.



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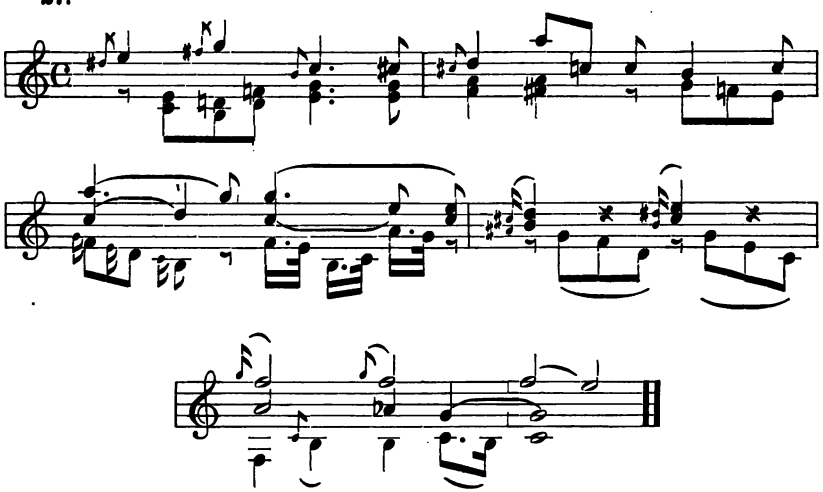


SECTION II.

1. That of 4 sounds starts upon an auxiliary sound; that of 5 sounds, upon the principal sound. (par. 2.) Moreover, the four-sound turn is the more primitive phase of the grace. (par. 37.) Vide answer to question 18.

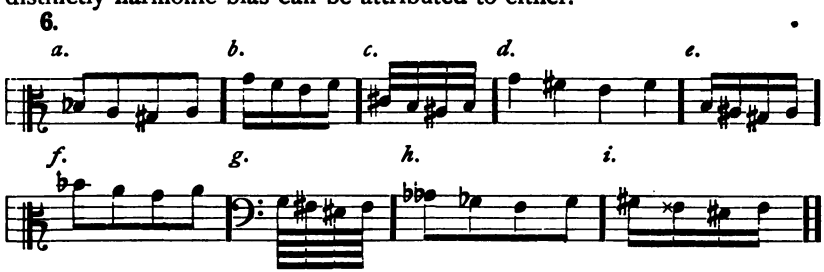
2. Because of the absence of the percussiveness attributable to such ornaments as the mordent or of the brilliance attributable to such as the shake; because the comparatively gentle and conjunct revolution around the principal sound, characteristic of the true turn, enables the grace to be played with a charm peculiar to itself. (pars. 1 and 44.)

3. The accessory sounds above and below the main or principal sound. (pars. 2 and 3.)

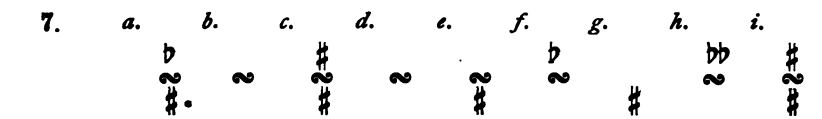
4. Usually discordant. This is because of the primary distribution of sounds (in chords) in superimposed thirds, the intervening sounds being discordant. Thus, a turn upon the 5th of a common chord requires the coöperation of the 4th and 6th, both dissonant to the chord in question.

5. A turn upon the 7th of a chord of the 7th would require the root as the upper auxiliary. Nevertheless, the root would, under such conditions, approximate to a dissonance. It must not be forgotten that the harmonic aspect of a turn is concerned only with its principal or harmonic sound, the remainder of the ornament being essentially melodic. The effect of the auxiliaries is secondary to that of the principal sound and no distinctly harmonic bias can be attributed to either.

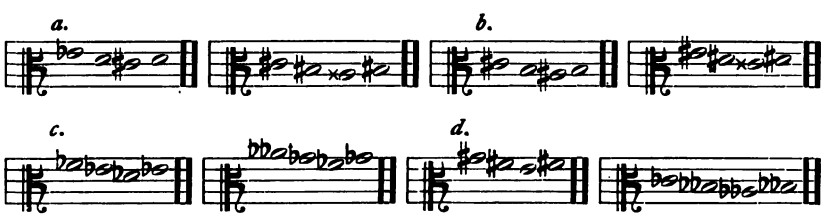
6.



7.



8. N. B. The following turns are presented uniformly in semibreves. It will be observed that the student is required to present each turn in four equal sounds. The choice of actual sound-values, as well as of the actual staff employed, therefore remains with him.



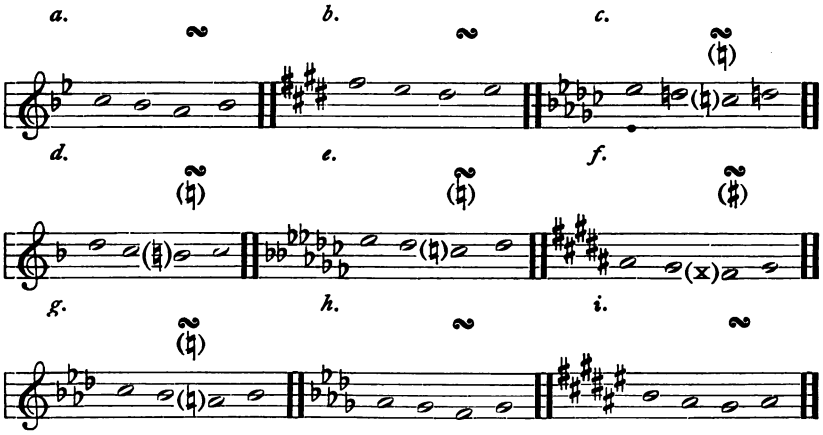
9. The upper. (par. 7.)

10. Usually by raising the lower auxiliary in the case of turns upon those degrees of the diatonic scale which are a tone removed from those immediately below. (par. 10.) It must be carefully remarked, that the

essential nature of a sound is not disturbed by the introduction of a grace containing a chromatic sound. The point involved can be made more evident by referring to the two main types of chromaticism. (A) *Melodic chromaticism* or the employment of chromatic sounds as passing or auxiliary sounds, the harmonic framework being diatonic. (B) *Harmonic chromaticism* or the employment of chromatic chords, the tendency of which, in the absence of clear tonal environment, is to produce disturbance of key. The chromatic sound introduced into the musical grace is of the former kind.

11. Vide par. 9. One of the most important differences in melodic movement between pre-modern and modern music is to be found in the respective modes of using an auxiliary sound (passing note) below a sound of the prevailing harmony. Writers of the former period, saturated with a strongly diatonic conception of music, almost invariably employed the tone below, in those cases where the semitone was not diatonic. Consequently, the same feature accompanies the occurrence of graces in music of that period. The diatonic nature of the embellishments found in music of the school of Bach is too often forgotten in these days of superabundant chromaticism.

12. (Vide note to the 8th exercise, *ante.*)

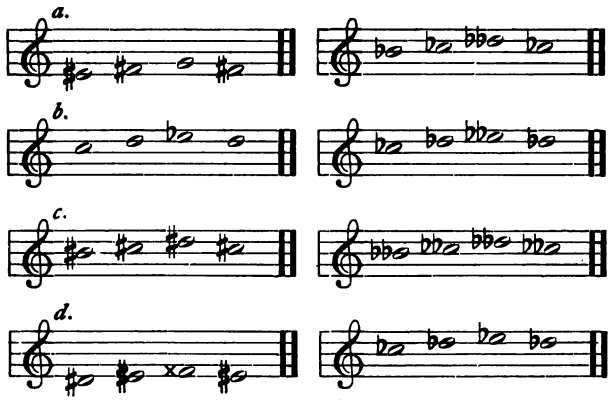


13. In that upon the 6th, by following the structure of the normal minor scale and employing the minor 7th as the upper auxiliary; in that upon the 7th, by following the structure of the ascending melodic minor scale and employing the major 6th as the lower auxiliary. (par. 15.)

14. The lower auxiliary, in every case, is at the distance of a semitone from the principal sound. (par. 16.)

15. The order of the auxiliary sounds. In the inverted turn the first auxiliary is the lower. (par. 43.)

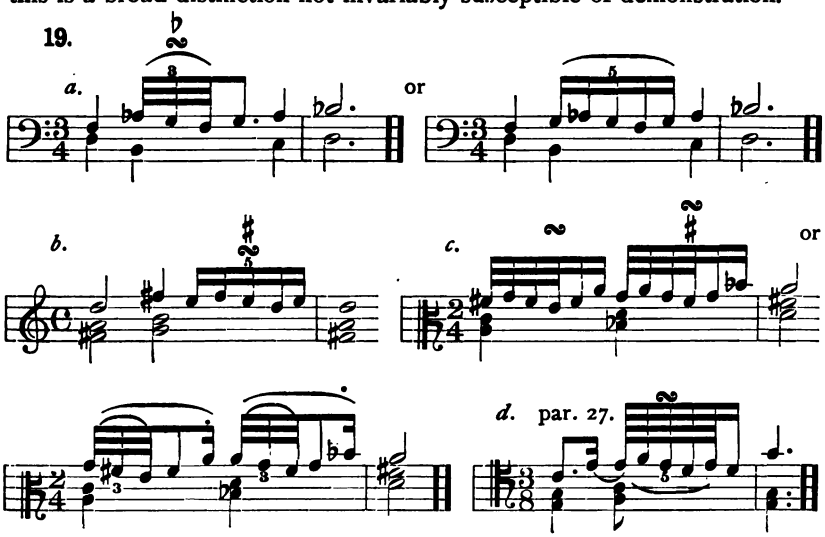
16. (Vide note to the 8th exercise, *ante.*)

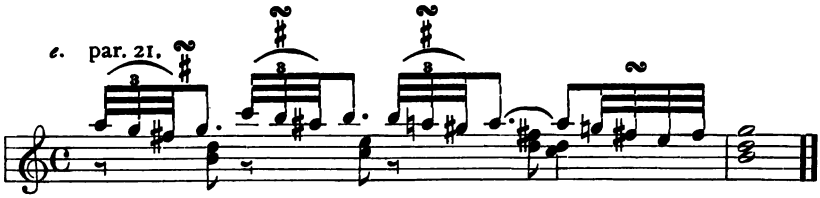


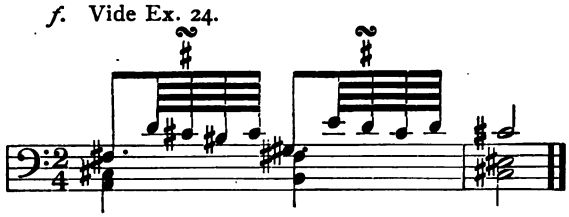
17. That the modulations be carefully observed. (par. 18.) The 2d turn will require B♮; the last E♮, (par. 15.) as the lower auxiliary in both cases.

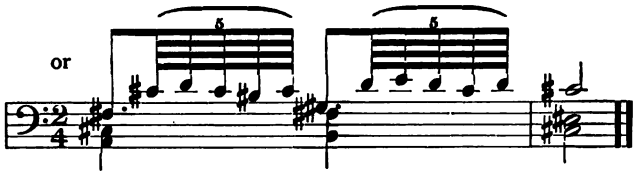
18. The turn of 4 sounds is more general in older music when the ornament was primarily regarded as a means of emphasis. The turn of 5 sounds, on the contrary, points to the development of the æsthetic and more graceful side of the embellishment. It must be carefully remarked that this is a broad distinction not invariably susceptible of demonstration.

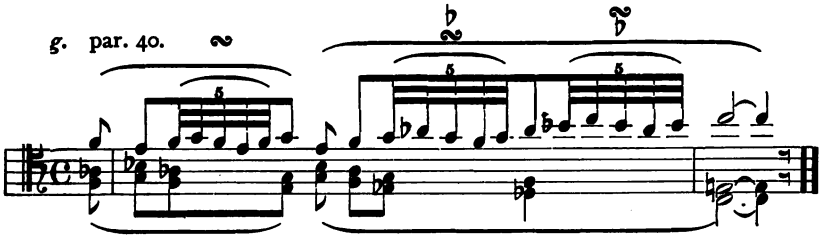
19.

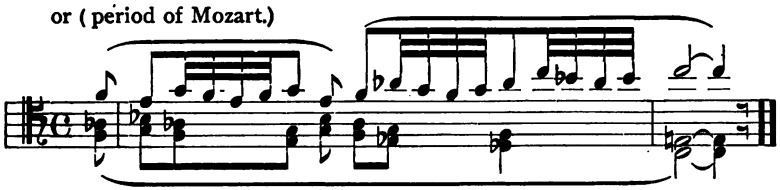


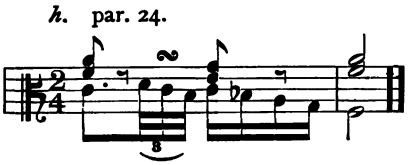

e. par. 21.

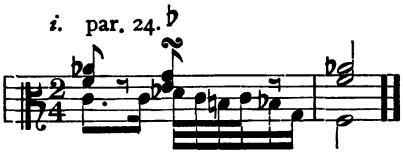

f. Vide Ex. 24.


or

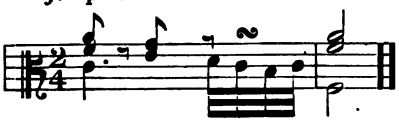

g. par. 40.


or (period of Mozart.)

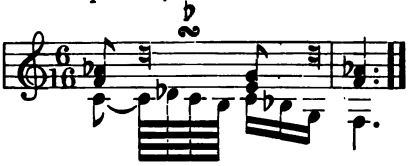

h. par. 24.


i. par. 24.

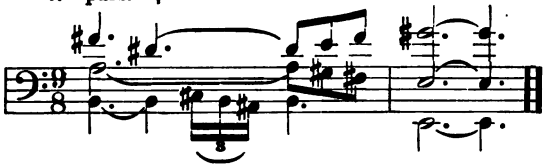
j. par. 26.



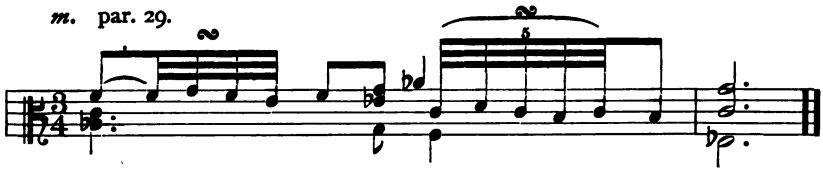
k. pars. 24 & 26.



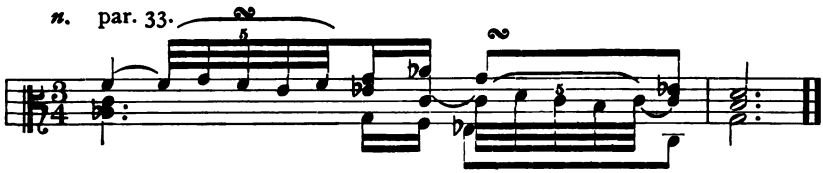
l. pars. 24 & 26.



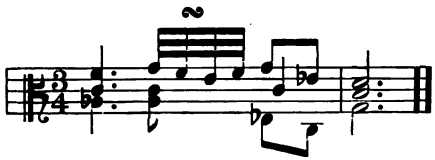
m. par. 29.



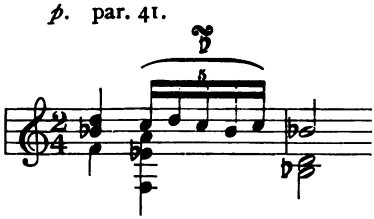
n. par. 33.



o. par. 31.

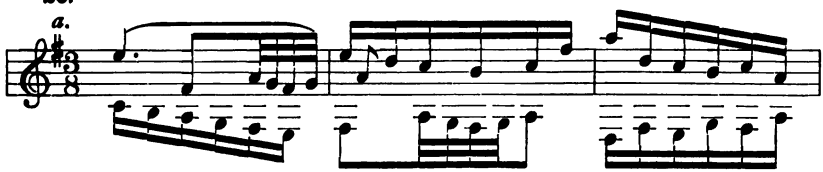


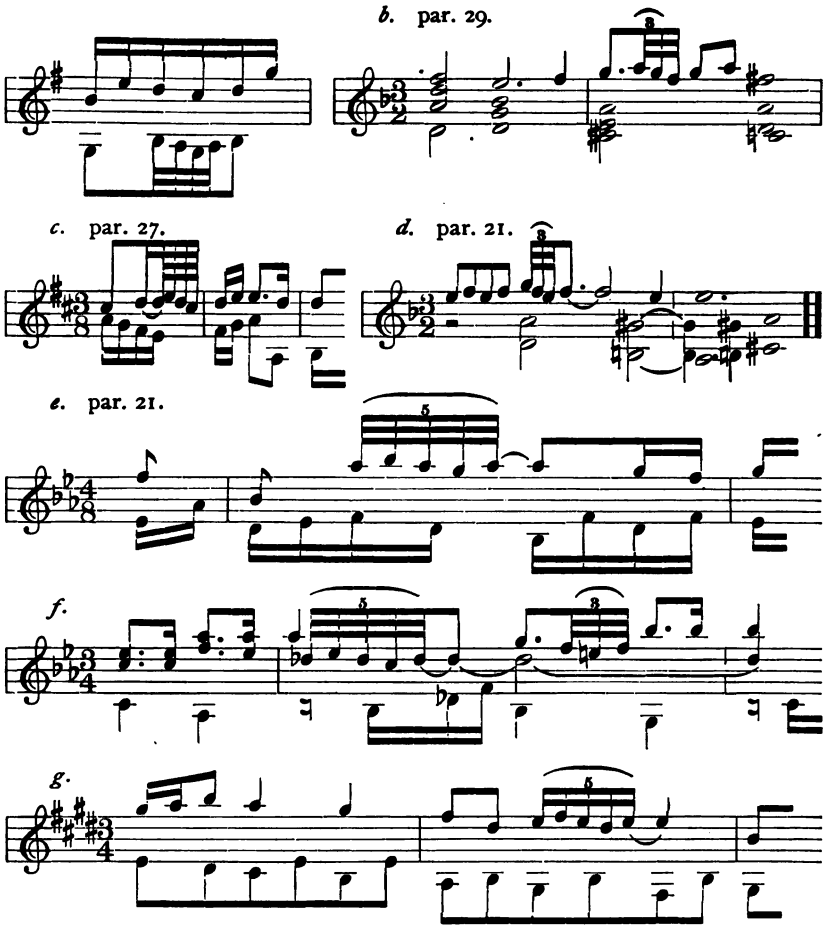
p. par. 41.



20.

a.





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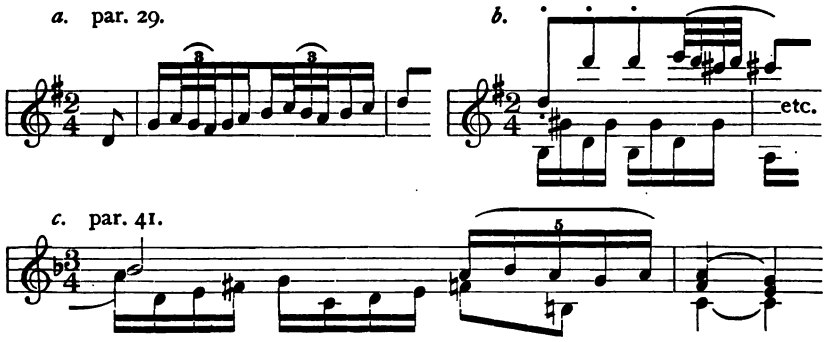
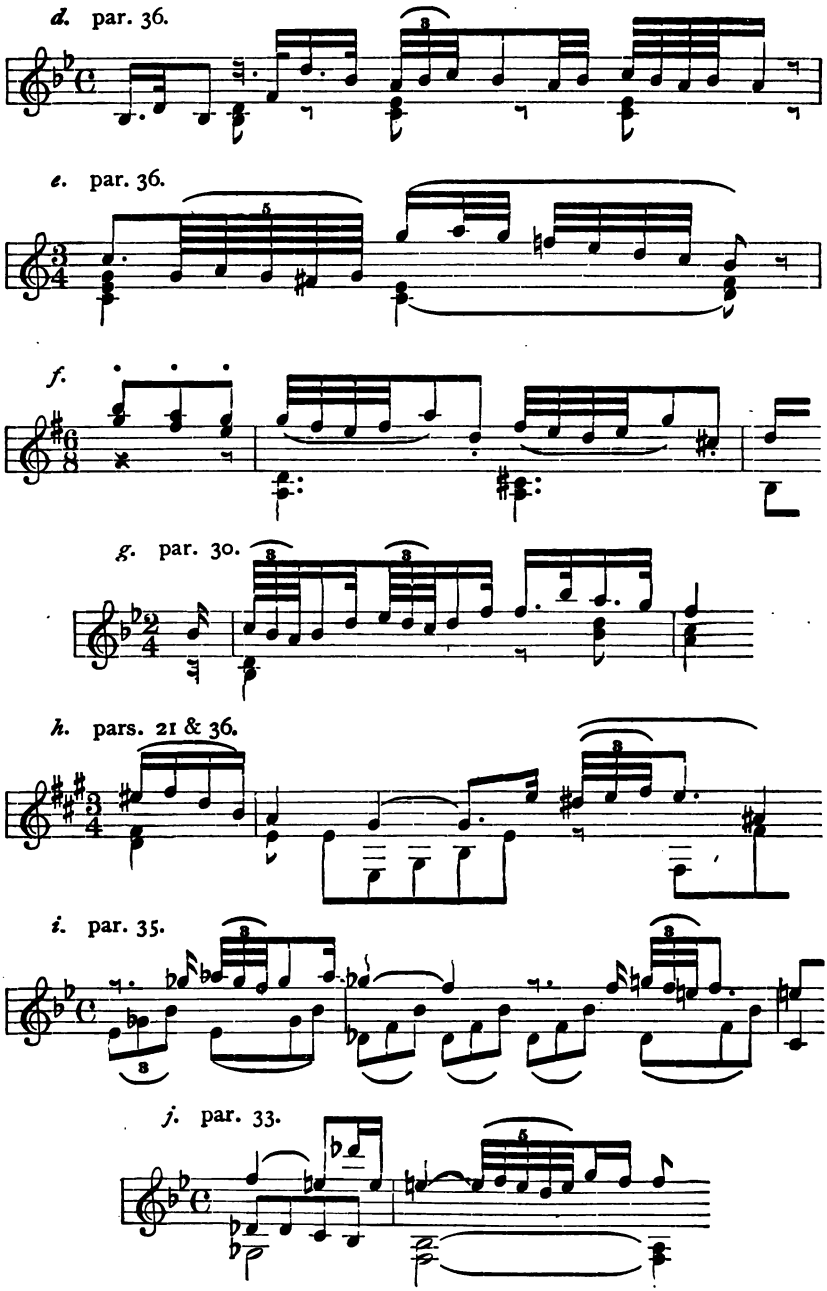
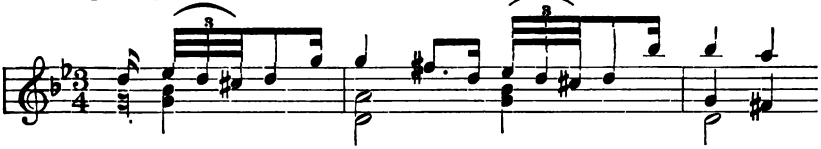
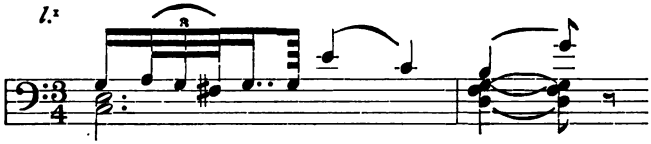



d. par. 36.
e. par. 36.
f.
g. par. 30.
h. pars. 21 & 36.
i. par. 35.
j. par. 33.

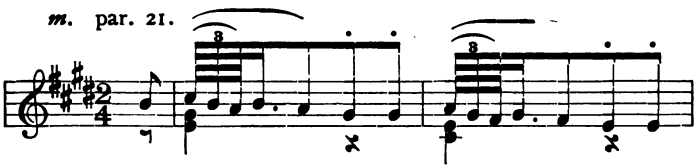
k. pars. 31 & 35.



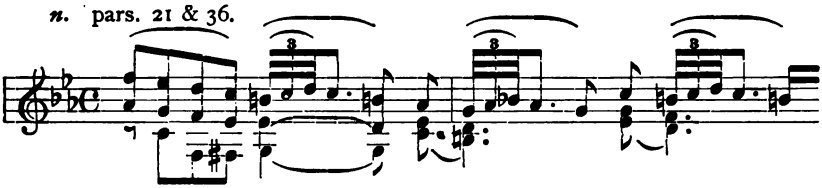
l.[1]



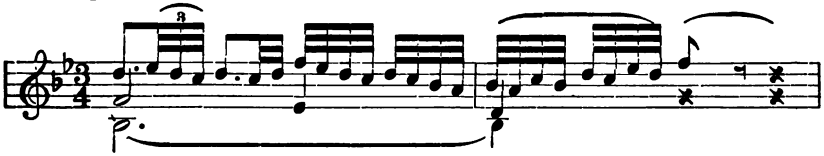
m. par. 21.

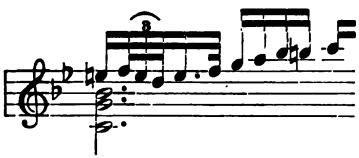


n. pars. 21 & 36.

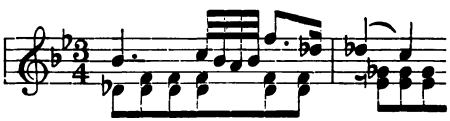


o. par. 24.

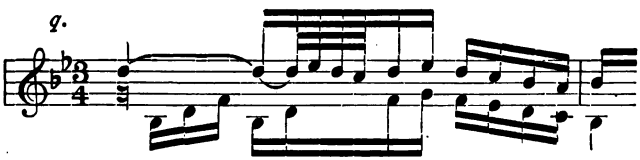




p. par. 26.

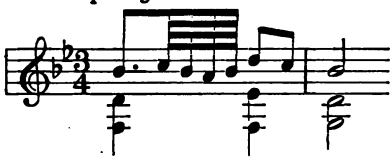


q.

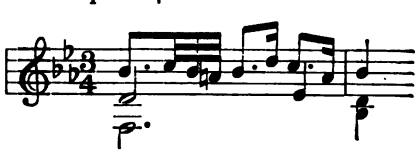


[1] This rendering is Dannreuther's (Musical Ornamentation, Vol. II. p. 91) and it may be added, is in entire accord with Haydn's known intention in the case of turns on dotted notes.

r. par. 31.

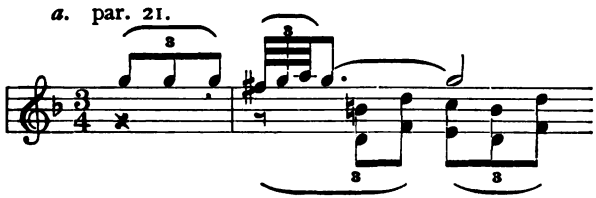


s. par. 24.

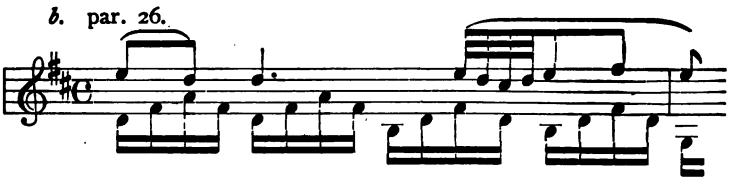


22.

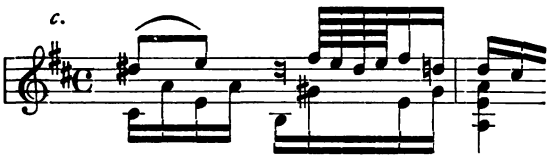
a. par. 21.



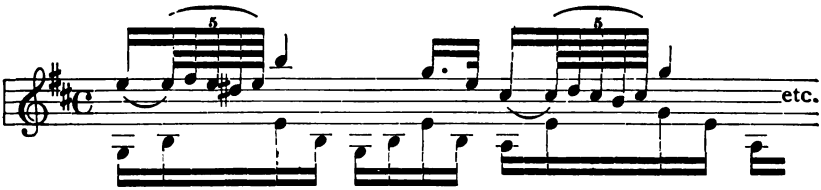
b. par. 26.



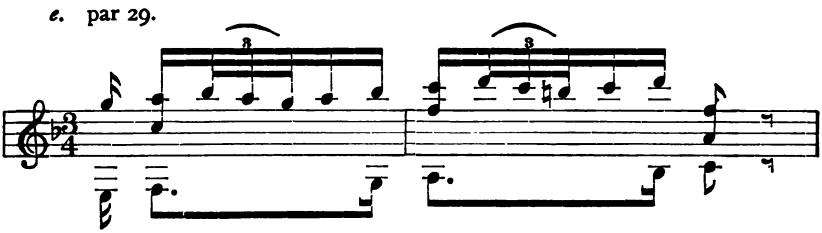
c.



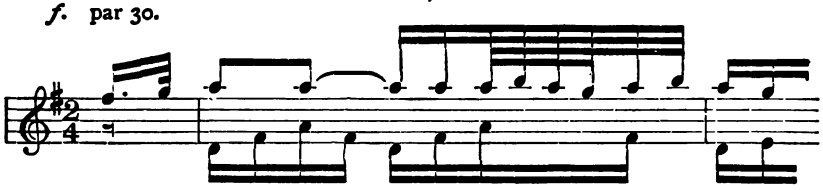
d. par. 22.



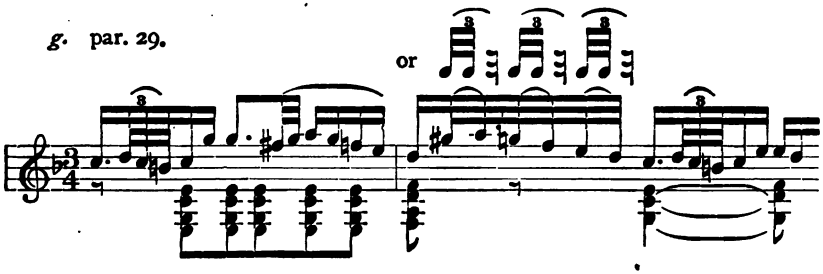
e. par 29.



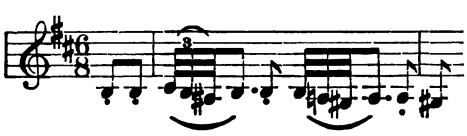
f. par 30.



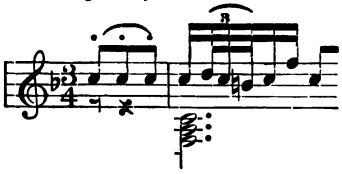
g. par. 29.



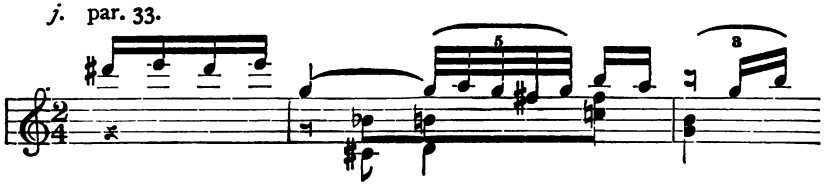
h. par. 21.



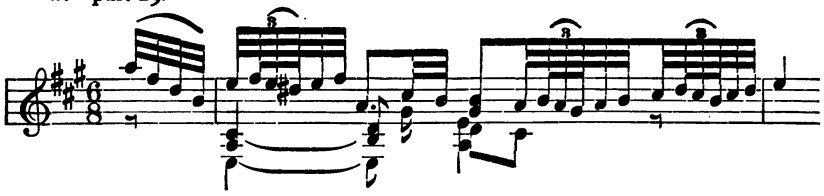
i. par. 29.



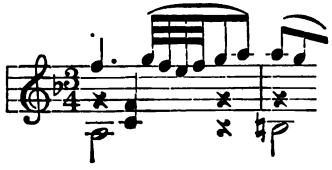
j. par. 33.



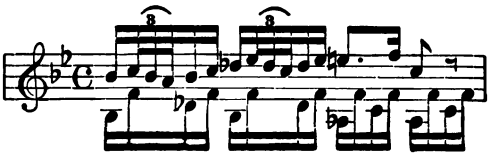
k. par. 29.



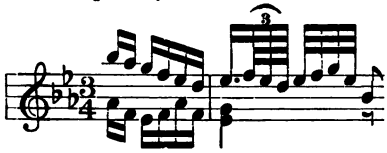
l. par. 26.



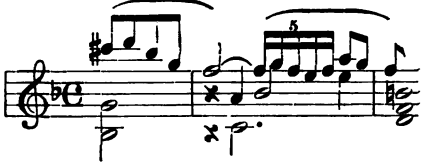
m. par. 29.



n. par. 24.

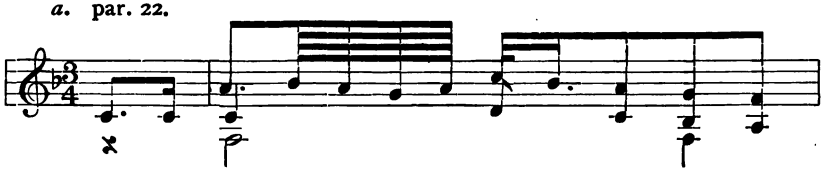


o. par. 33.

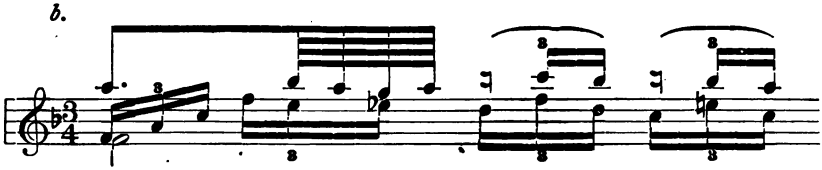


23.

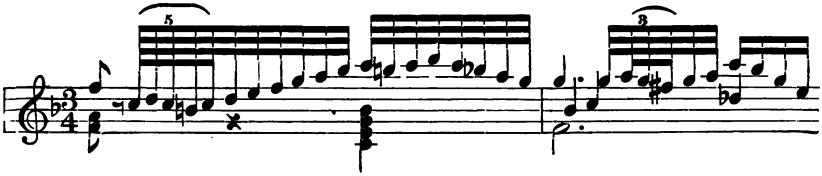
a. par. 22.



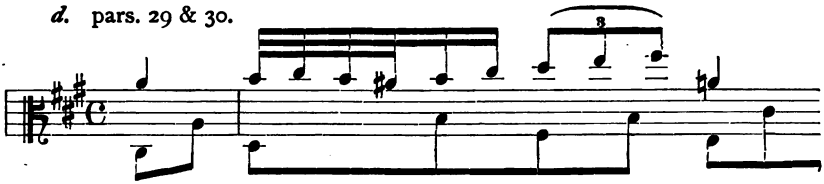
b.



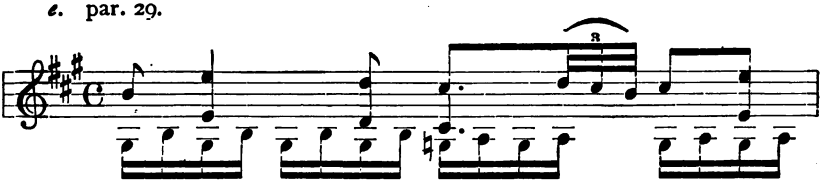
c. pars. 21 & 29.

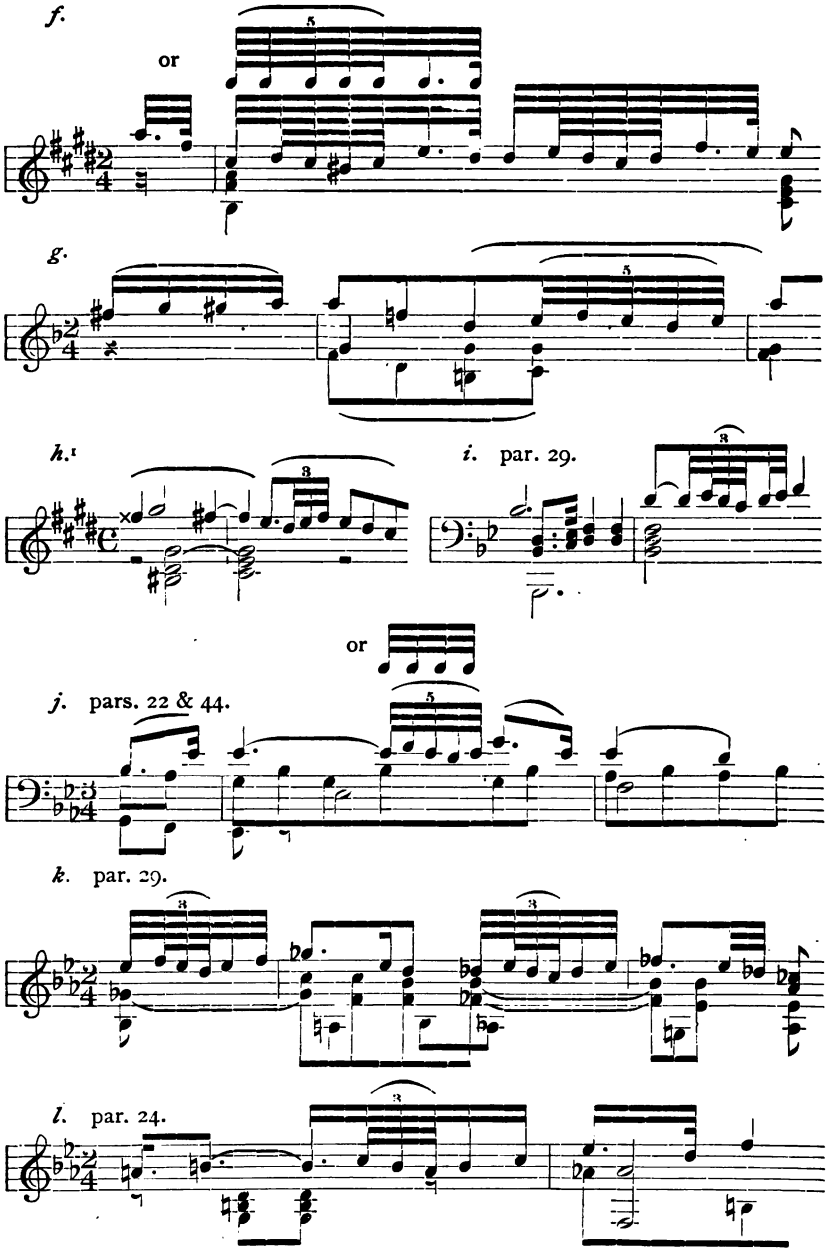


d. pars. 29 & 30.

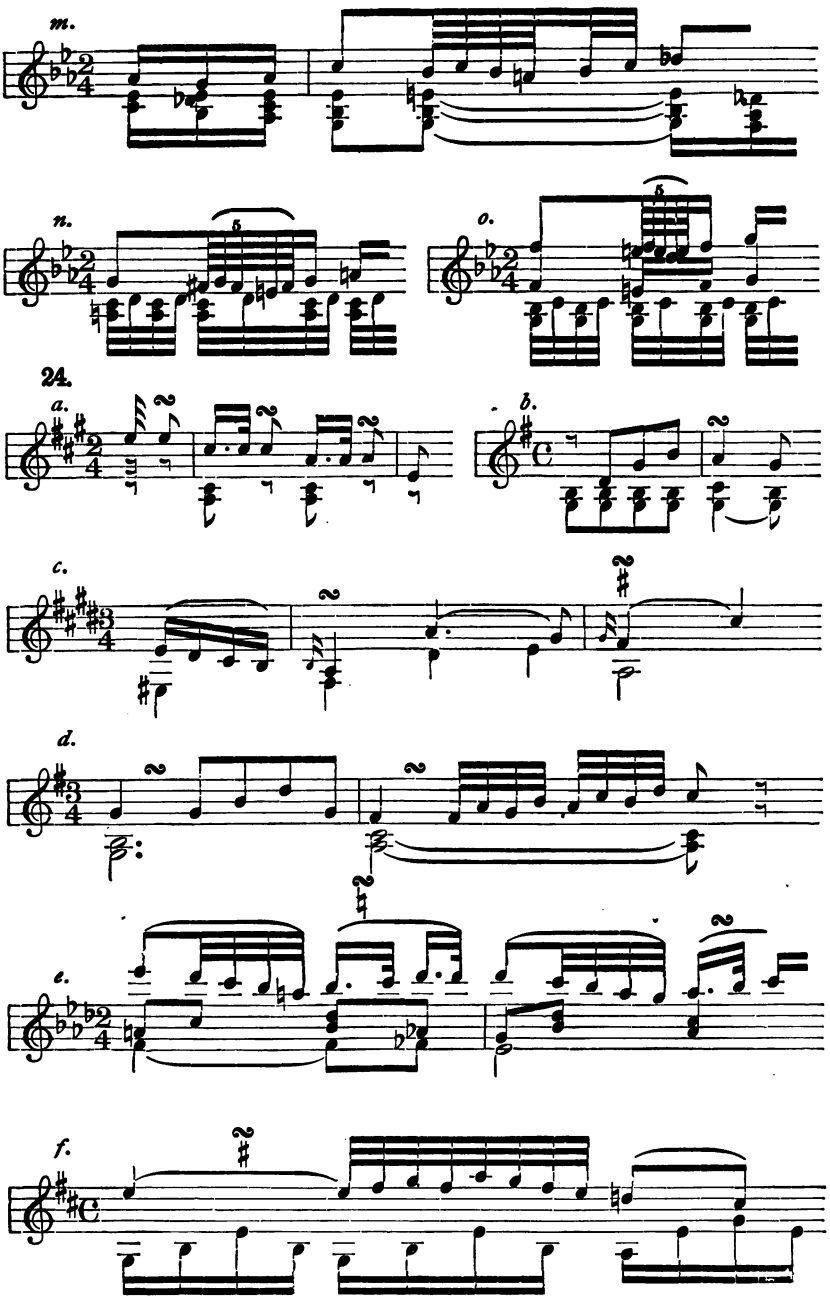


e. par. 29.





[1] This turn is of the nature of a prefix to the figure or motive immediately following, the latter being a reproduction of the first motive of the subject. Vide Sonata Op. 14, No. 1. (No. 9) 1st mov.


m.
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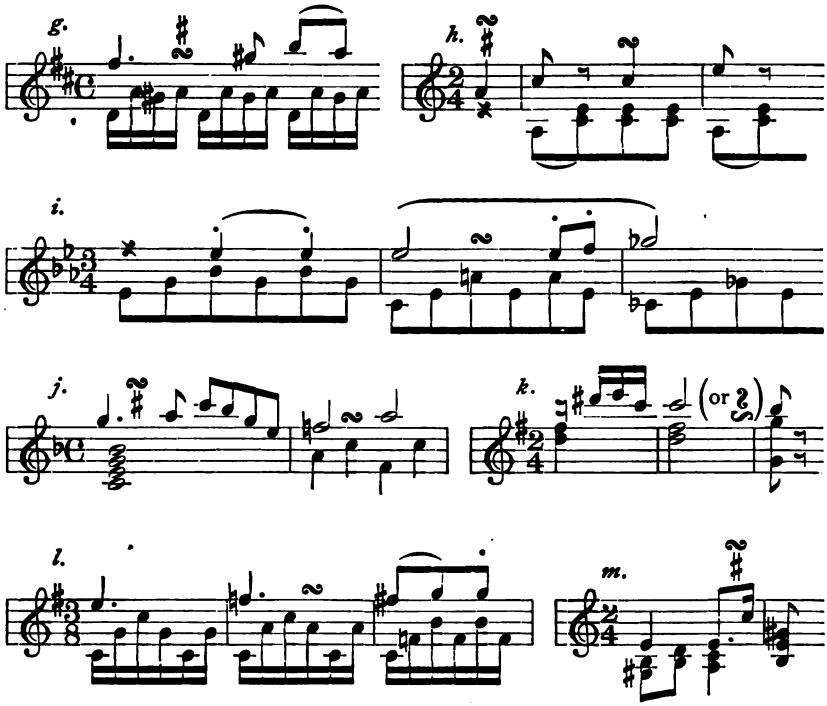


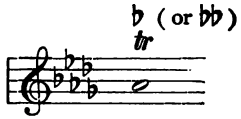
SECTION III.

1. The *Turn* embodies the element of gracefulness and, while it reinforces its principal sound, does so without undue emphasis. The *Trill* embodies the element of brilliance and, by the persistent reiteration of its principal sound, strongly emphasizes the latter throughout the continuance of the ornament.

2. The older trill started upon the *auxiliary* sound; the modern trill starts upon the *principal* sound. (pars. 4 & 29.)

3. The older trill was regarded *in detail.* The first beat was held to be an appoggiatura in miniature; the succeeding beats, to be repetitions of the same. The modern trill is regarded *in the mass;* the principal sound is all in all and the auxiliary sound is viewed only as a contributing factor to the incisive brilliance characteristic of the ornament.

4. By lowering the auxiliary sound in those cases where the diatonic scale-degree next above the principal sound is at the distance of a tone. Vide, in this connection, answer to Question 10, Section II.



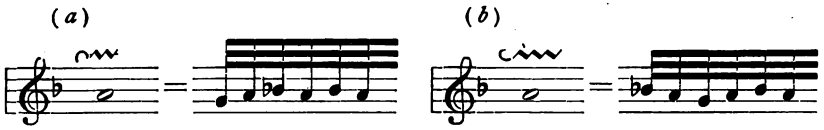
5. These are given in detail in pars. 5, 6 & 7 of this Section, q. v.

6. Upon the principal sound in order to preserve the melodic outline of the ascending upper sounds. Cf. Ex. 6 of this Section.

7. Because the melodic integrity of a starting sound must be preserved at all costs.

8. Sounds which, though actually a part of the ornament, virtually afford the ear a species of preparation for the aural reception of the trill proper.

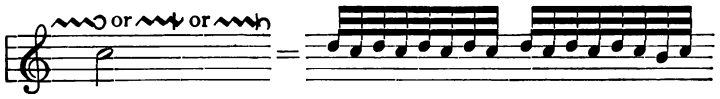
9. The prefix from *below* (*a*) represented the *upward* movement of three sounds starting with an auxiliary immediately below the principal sound and ending with the auxiliary proper immediately above. (par. 8.) The prefix from *above* (*b*) represented the *downward* movement of three sounds from the auxiliary sound proper of the trill, to an added auxiliary immediately below the principal sound. In either case, the three sounds were succeeded by the principal sound. (par. 10.)



10. Because of the absolute if somewhat superficial similarity of the sounds, in both cases, to the grace in question. The downward prefix corresponded to the ordinary form of the turn (Cf. Ex. 1, Sec. II and Ex. 10, Sec. III.); the upward prefix, to the inverted turn (Cf. Ex. 55, Sec. II and Ex. 8, Sec. III.)

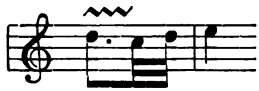
11. The sounds included in the formal termination of the older trill were practically similar to those occupying the same position in the modern trill. It must, however, be particularly observed that the application of such a termination or turn to the older trill was nearly always, if not invariably, indicated. Herein is a difference between modern and pre-modern practice.

12. A vertical stroke is drawn through the right extremity of the symbol. (par. 12.)



13. It is generally introduced when the trill precedes an accented sound. (par. 13.)

14. (Vide Exs. 19 & 22.)



15. (A) They are both representative of the turn. (B) They are both executed within the time-value of the principal sound. (pars. 8 & 12.)

16. The trill stops, without formal termination, just before or at the time-position of the dot, when the latter is followed by a note of the same value as itself. If, however, the note which follows the dot be subdivided, the trill continues beyond the dot and the subdivided sounds form a termination to the ornament. (par. 20 *et seq.*)

17. In the cessation of the ornament — generally speaking — upon the dot. (Cf. par. 20 & Sec. II, par. 29.)

18. That it does not represent absolute time-value but rather an indefinite prolongation of the sound to which it is affixed. (pars. 20 & 27.)

19. A turn is frequently added to the shake under the conditions detailed in par. 22 of this Section.

20. The trill ceases approximately midway in the time-value, the sound itself being retained until the expiration of its value. (par. 23.)

21. By the use of the tie, the sound is held over the commencement of the time-position of the trill, the latter therefore starting with the principal sound and, approximately, half a beat late. (Vide solution to Ex. 23 of this Sec.) The ornament is thereby invested with additional grace.

22. That the trill must start with the principal sound. (par. 29.)

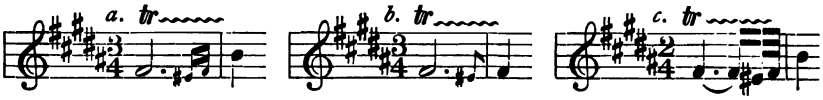
23. Commencing upon the auxiliary sound. Cf. Exs. 4 & 33 of this Section.

24. Yes. The original symbols however have been dropped and small untimed notes substituted. (par. 32.)

25. The turn affixed to the older trill was regarded strictly as an addendum to the ornament proper and was usually introduced for the purpose of effecting a good legato in passing from the principal sound to the sound which immediately succeeded the latter; i. e., the use of the termination was considered somewhat from the same standpoint as we now view the use of the embellished prefix, viz., as something not inherently necessary but which may or may not be introduced, just as the composer wills. The turn affixed to the modern trill is regarded virtually as a part of

the ornament. It is introduced even when not indicated, and there are but few exceptions to this rule.

26. 1. By two untimed notes indicating the pitch of the last two sounds of the ornament. *a.* 2. By one small untimed note *b.* 3. In exact notation. *c.*



27. The minor 7th. Because all ornaments upon the 6th of the minor scale and which require an upper auxiliary take the *normal* minor as indicating the pitch of that sound. (Cf. answer to Question 10, Sec. II.)

28. A. When the trill of a passing nature. B. When the trill occurs upon a sound of the nature of an appoggiatura. C Occasionally, but by no means invariably, when the principal sound is followed by a sound one degree below. D. When the trill is of a negative nature, as, for example, when a prominent melody coexists in another part. E. In the case of the trills which form a Chain of Trills, with the single exception of the last trill. (par. 41 *et seq.*)

29. A trill limited to one beat. (par. 48.) Vide footnote to par. 36.

30. The time-value of the sounds immediately succeeding each trill must be encroached upon in the act of executing each trill. (Cf. pars. 24 & 49.)

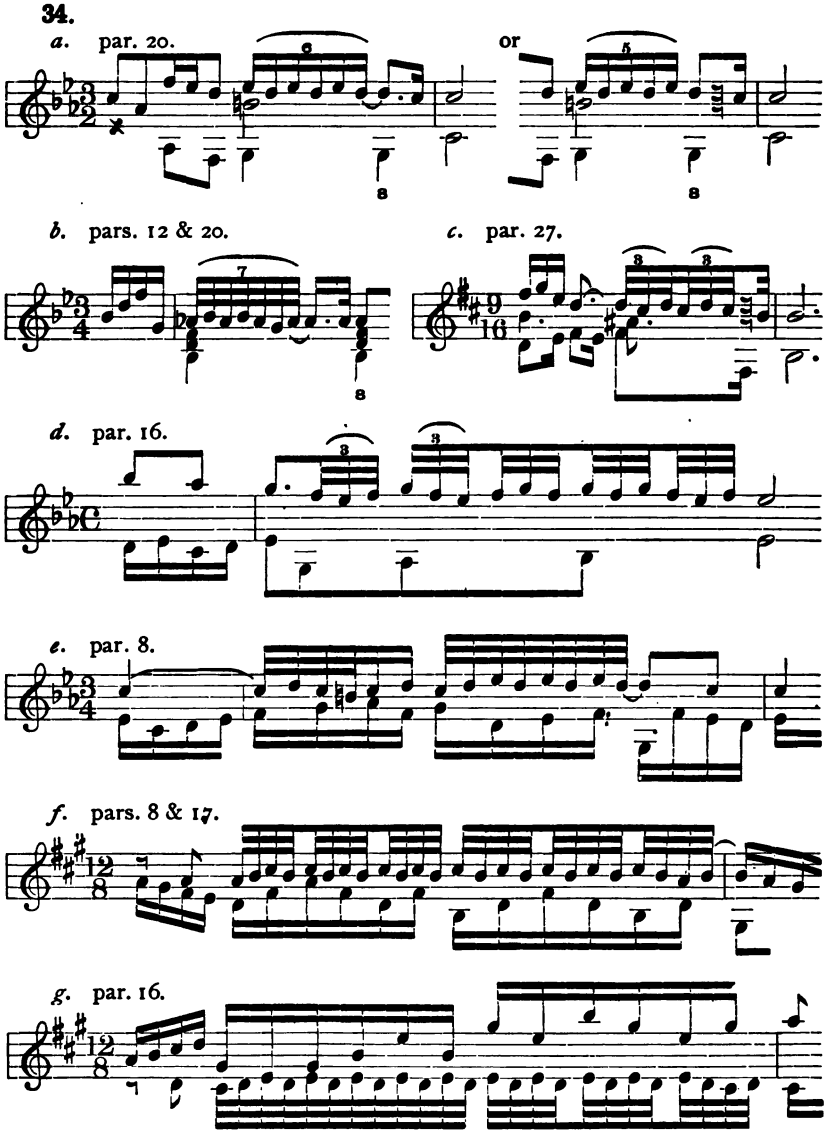
31. When, in older music, the dotted note is followed by a note of the same value as the dot, the trill stops at, or immediately before, the time-position of the dot. In modern music, the trill is frequently, though not invariably, continued throughout the time-beat concerned, the shorter sound which follows the dot being incorporated with the trill as a terminating sound. (par. 52.)

32. The passage should form an unbroken series of conjunctly moving sounds. To this end, the link between trill and trill is effected (A) by ending with the auxiliary sound when the same auxiliary is common also to the incoming trill; (B) by ending with the principal sound when the auxiliary of the incoming trill is different from that of the outgoing trill. The last trill requires a formal termination or turn. The passage is termed a Chain of Trills. (par. 56.)

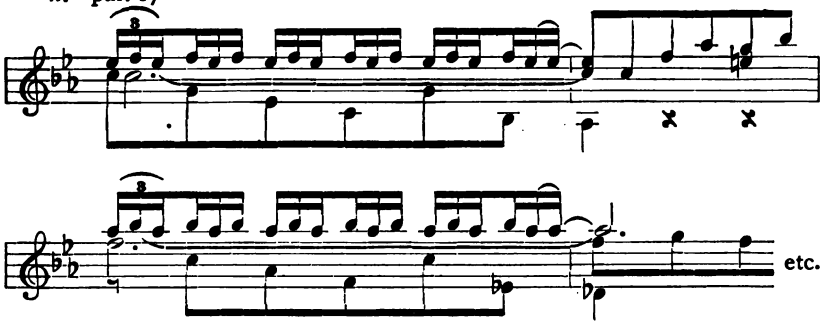
33. The term "False Trill" is given to those forms of the ornament in which, for technical reasons, it is impossible or inexpedient to preserve its continuity throughout. The term is justified by the fact, that — though contrary to the principle of the trill which calls for the embel-

lishment of a sound by the constant and regular reiteration of the beats peculiar to the ornament,— no apparent loss of continuity takes place under the exceptional conditions prevailing in this particular form of the grace. (par. 60.)

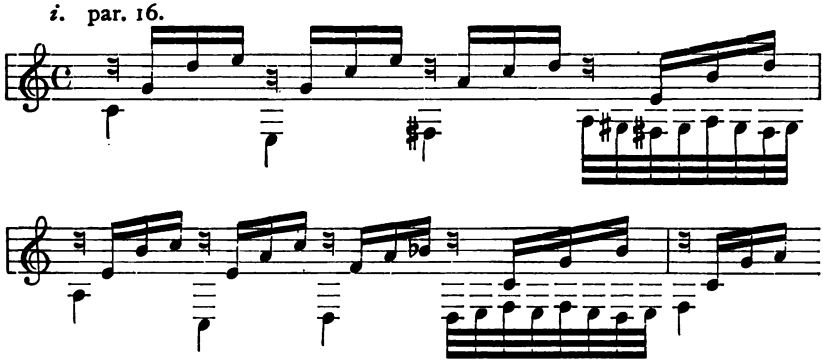
34.



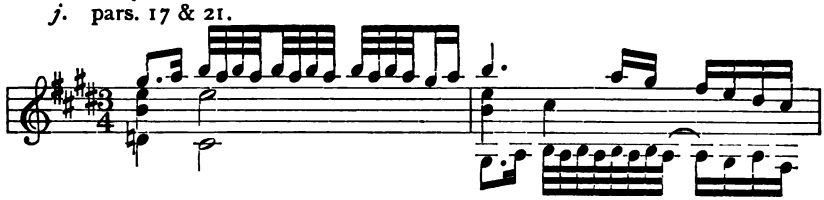
h. par. 17



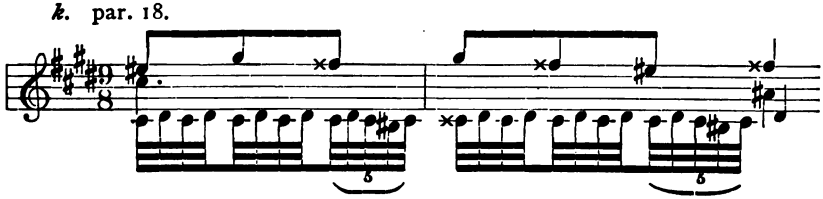
i. par. 16.



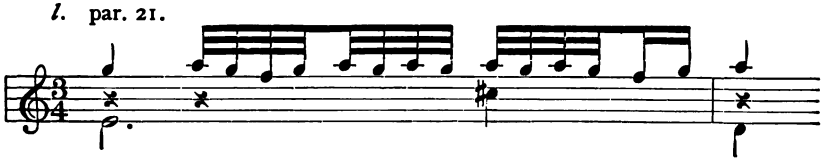
j. pars. 17 & 21.

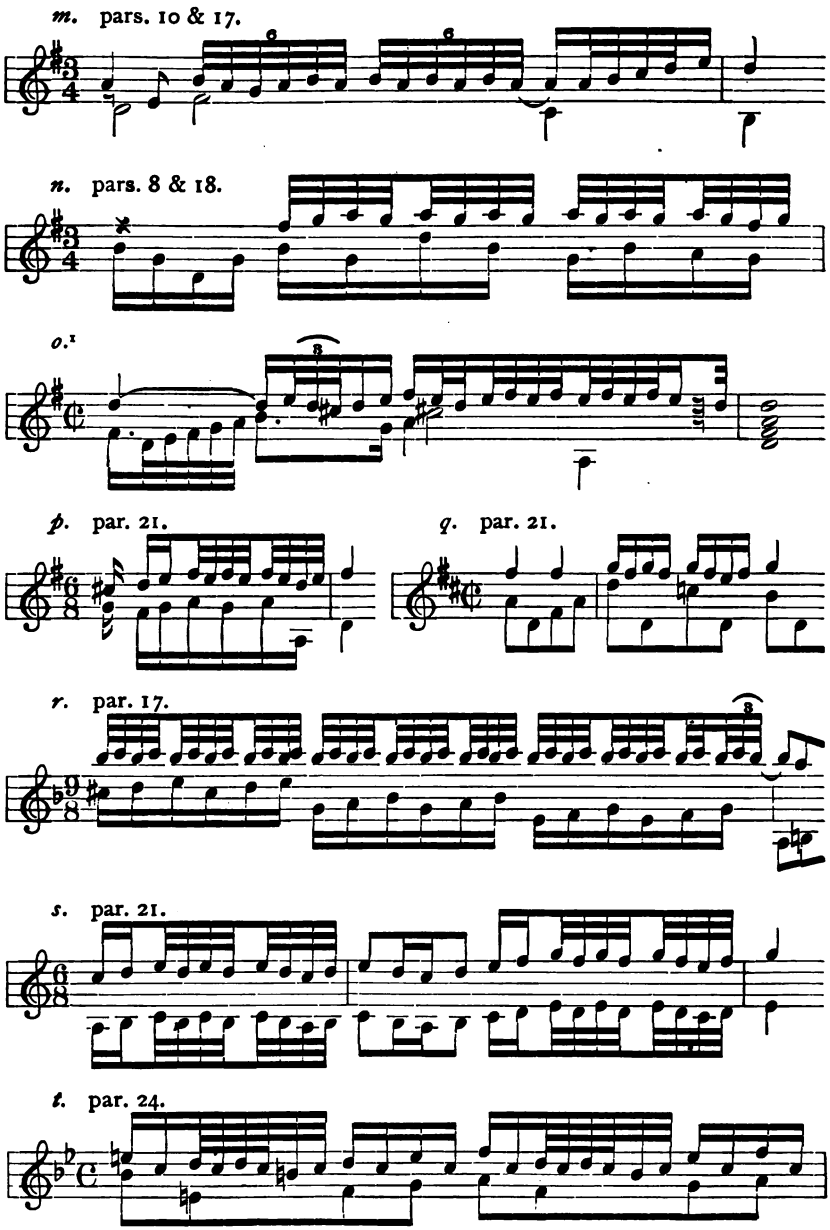


k. par. 18.



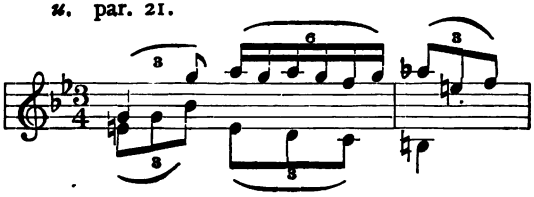
l. par. 21.





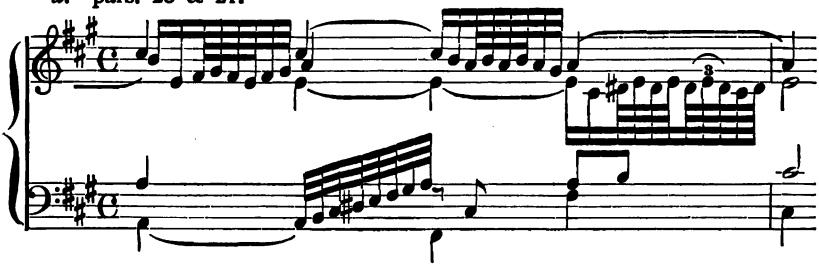
[1] This rendering should be particularly observed. Vide Dannreuther. "Musical Ornamentation." Part 1. page 207.

u. par. 21.

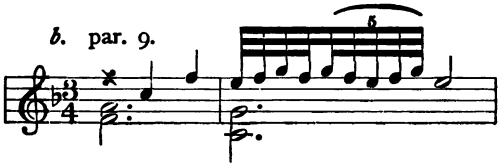


35.

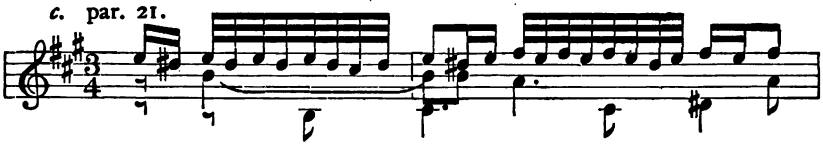
a. pars. 20 & 21.



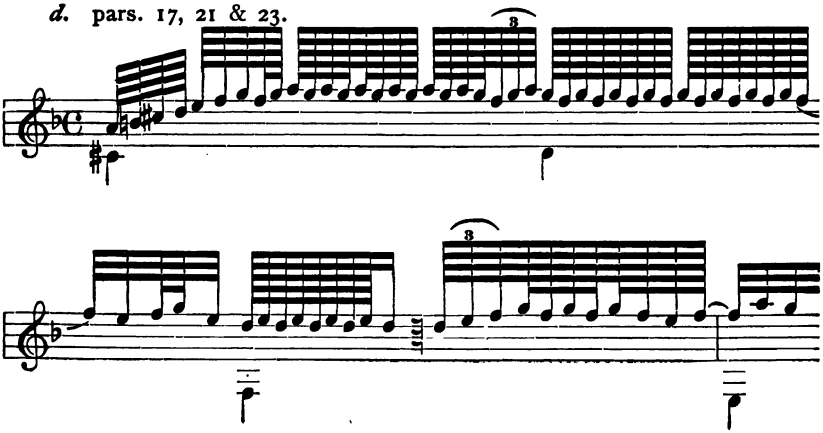
b. par. 9.

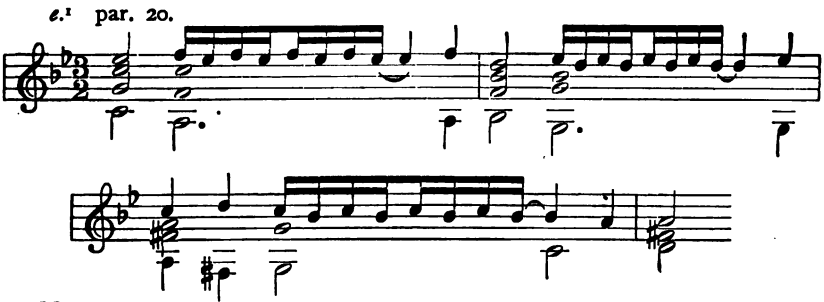


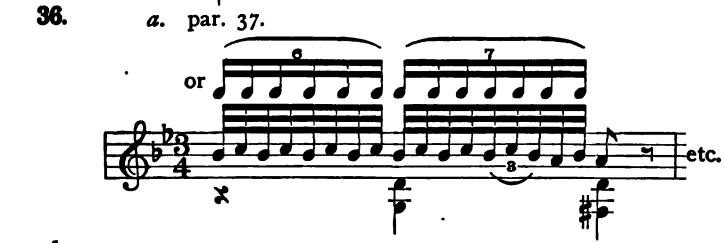
c. par. 21.

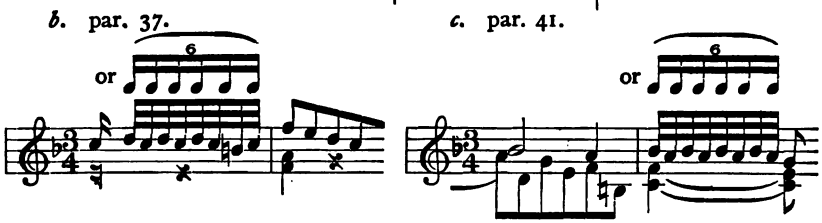


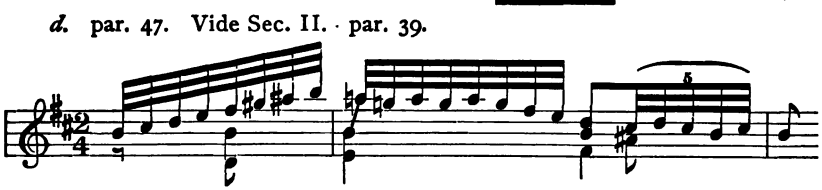
d. pars. 17, 21 & 23.

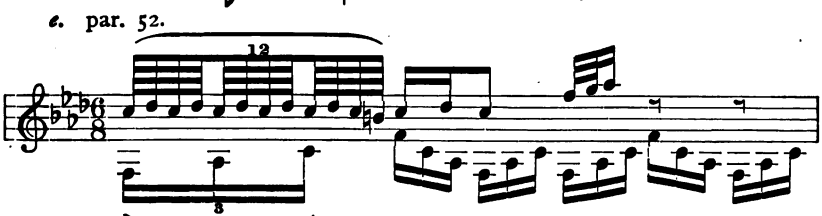


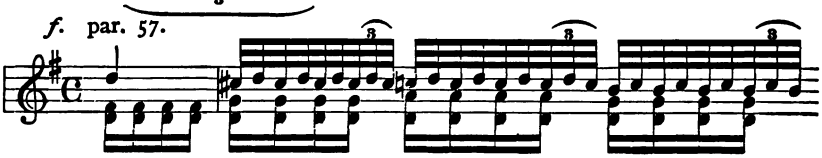




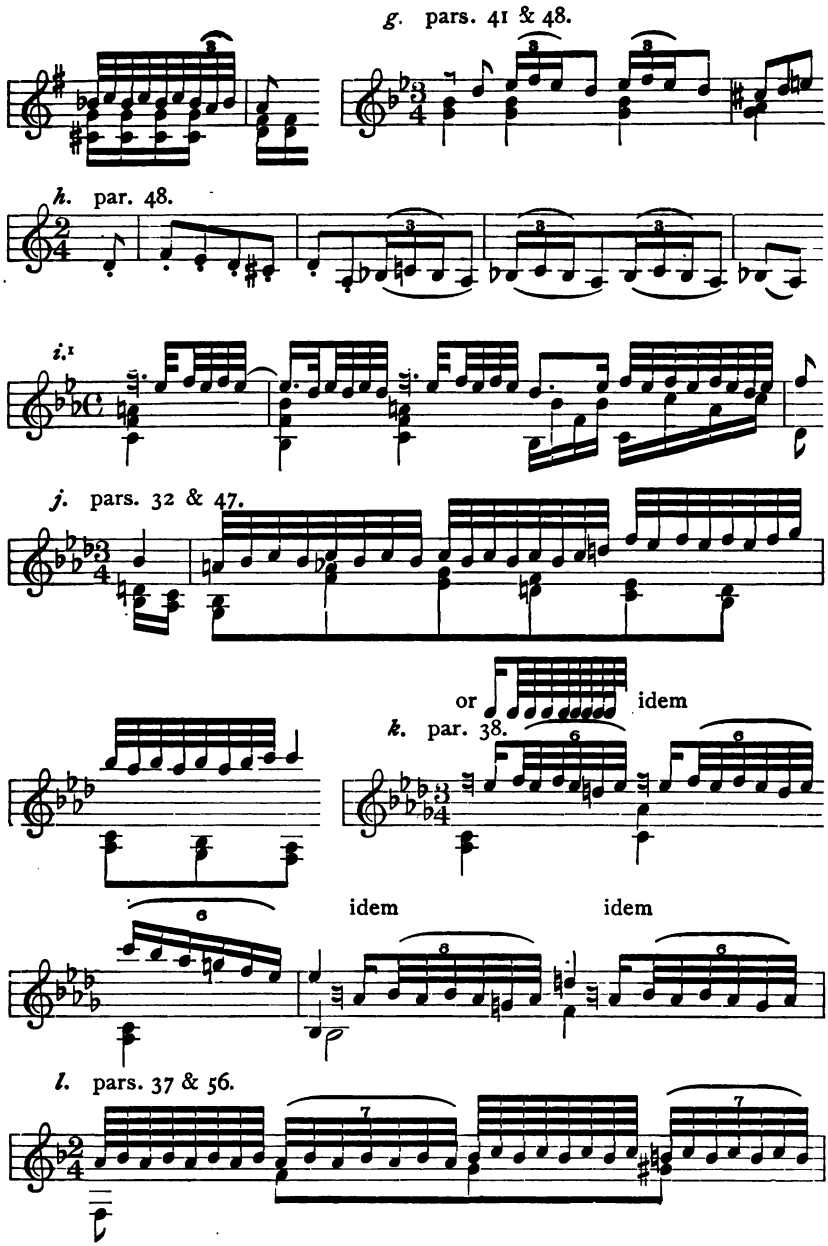




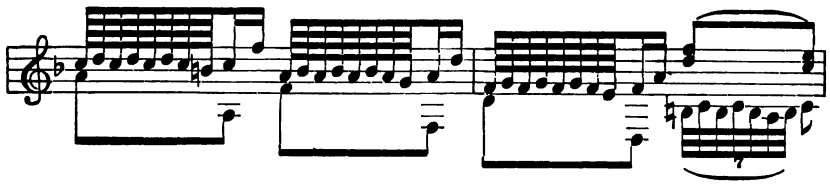


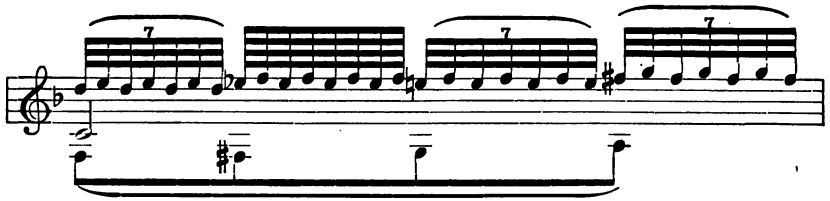


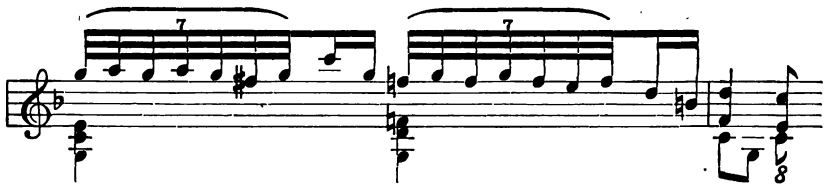
[1] A faster trill is possible here and a turn may be introduced.



[1] The first trill does not continue until the time-position of the tied note (par. 39) in order that the three trills of the passage may be of uniform length.

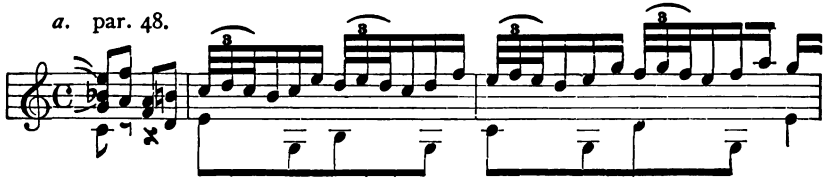




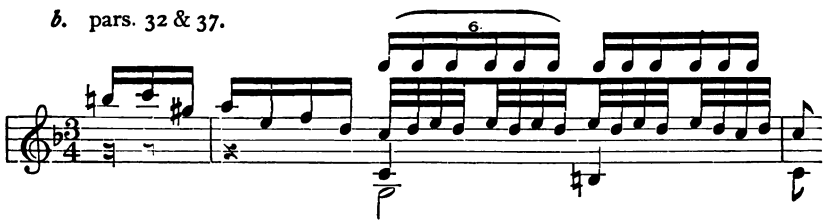


37.

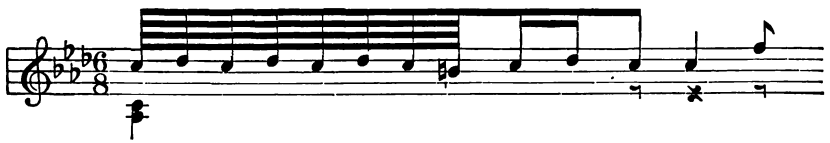
a. par. 48.



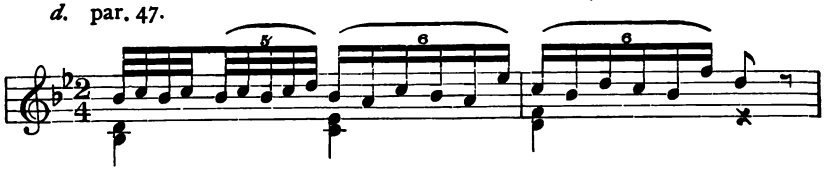
b. pars. 32 & 37.



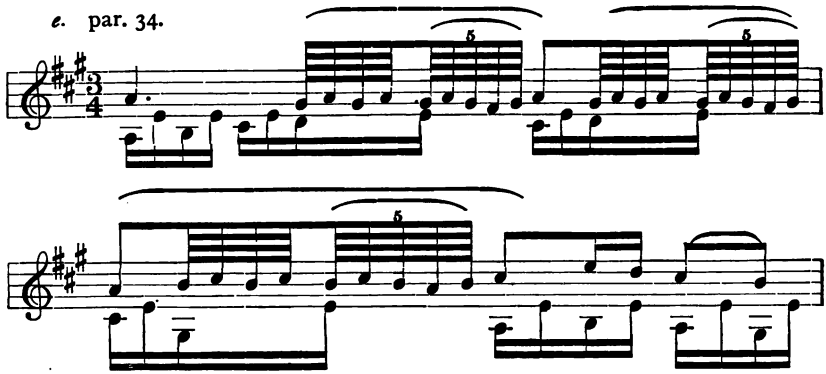
c. par. 52.



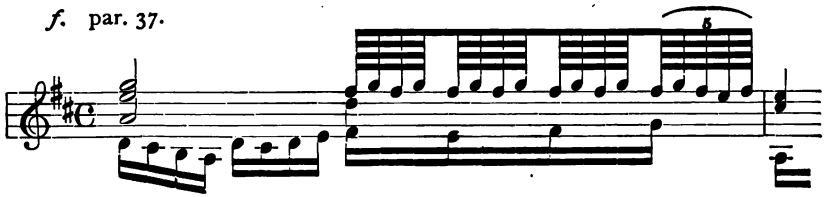
d. par. 47.



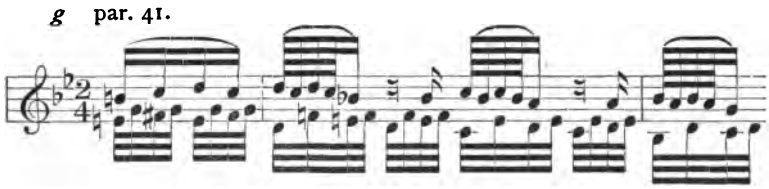
e. par. 34.



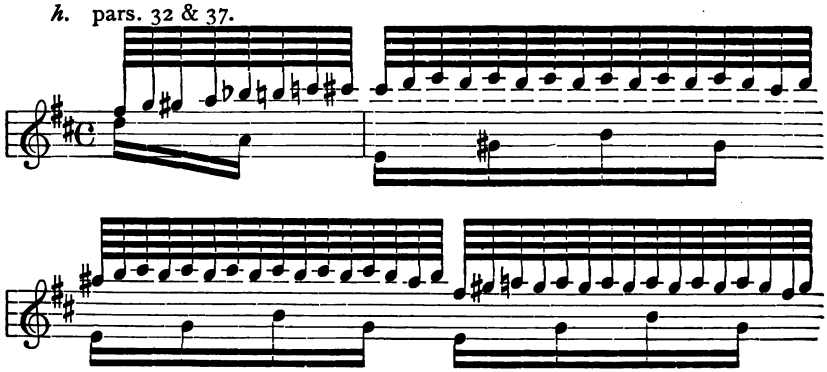
f. par. 37.

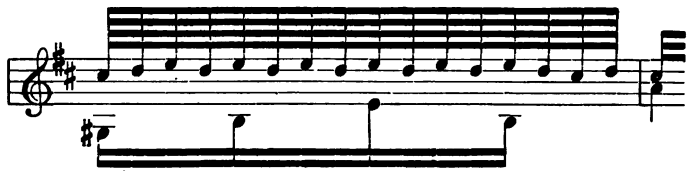


g par. 41.

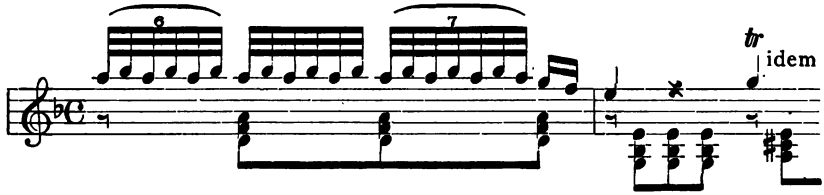


h. pars. 32 & 37.

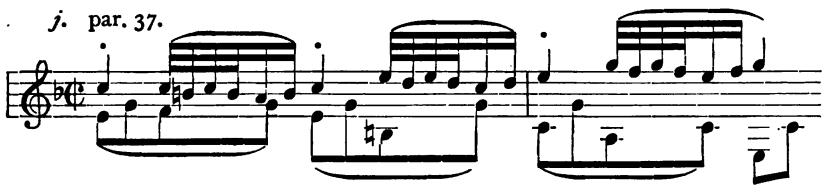




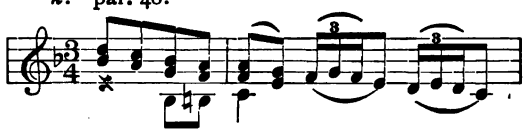
i. par. 47.



j. par. 37.

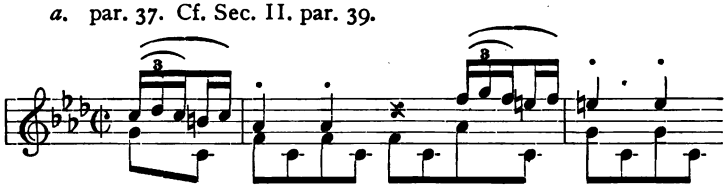


k. par. 48.

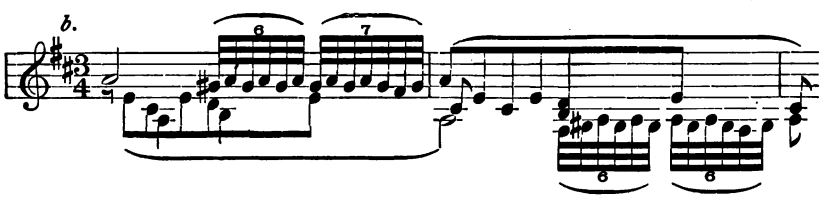


38.

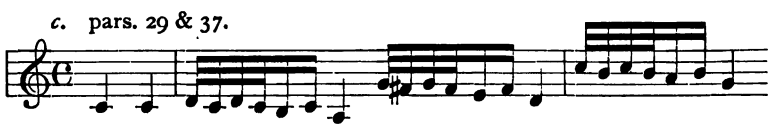
a. par. 37. Cf. Sec. II. par. 39.



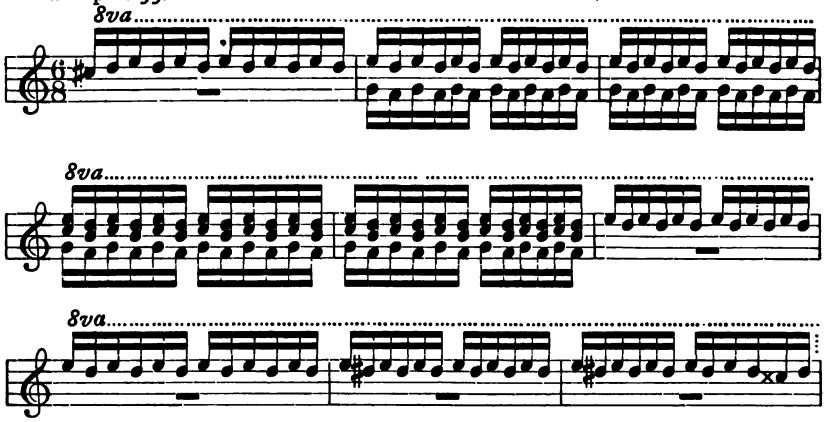
b.



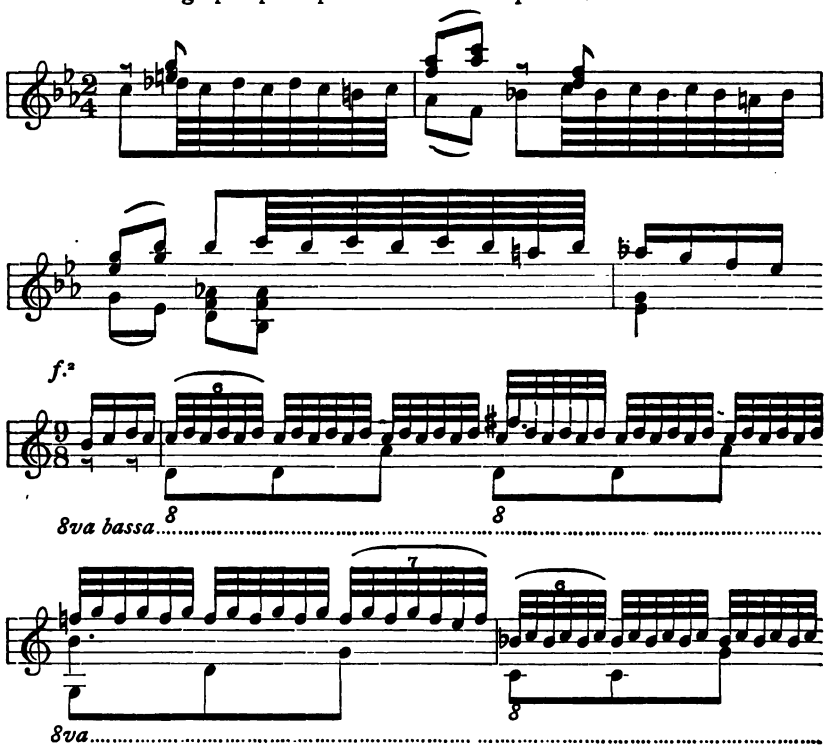
c. pars. 29 & 37.



d. par. 55.

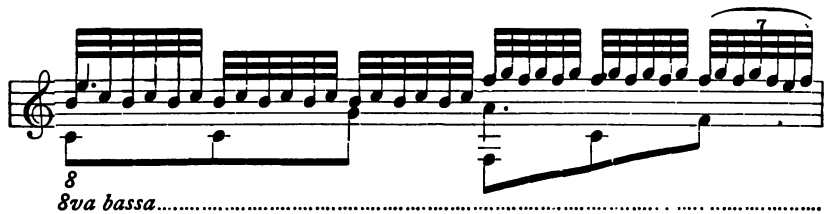


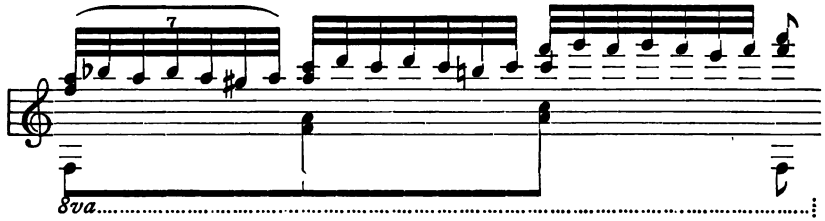
e. or starting upon principal sound and in septulets.[1]



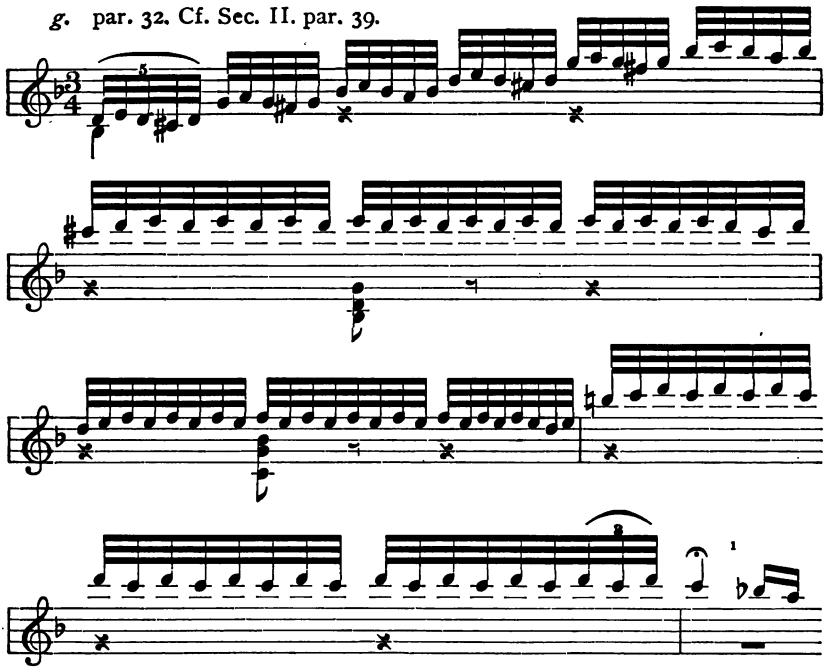
[1] The question is determined by the method of executing the sound immediately before each trill. If this sound be detached, the trill will start upon the principal sound. (Vide par. 30.)

[2] The first trill starts upon the principal sound (Cf. par. 30.) in order that all the trills of the passage may, in this respect, be uniform.

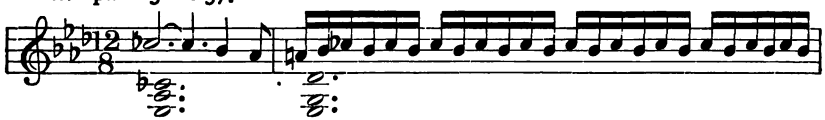




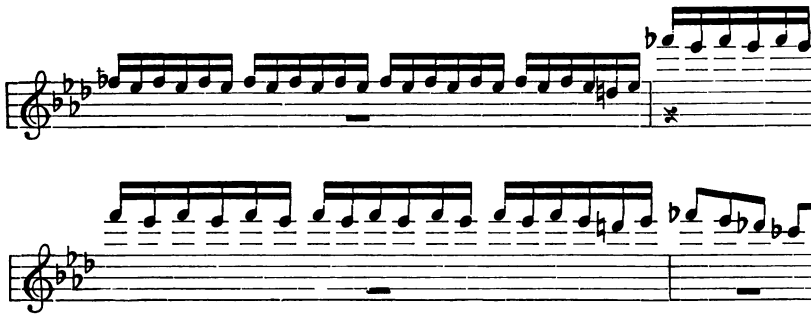
g. par. 32. Cf. Sec. II. par. 39.



h. pars. 32 & 37.



[1] By some annotators, the trill is continued as far as the semiquavers.



SECTION IV.

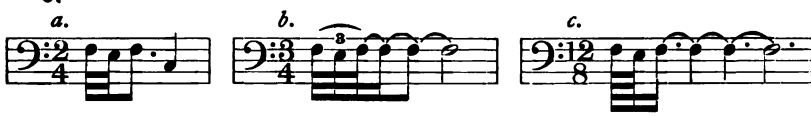
1. Because of the extreme rapidity usually required for its execution which results in the "biting" effect peculiar to the ornament. (pars. 1 & 13.)

2. The upper mordent. (par. 3.)

3. Each consists of three sounds, the principal sound being, in either case, the first and last. The auxiliary sound is the second. The auxiliary of the upper mordent is the scale-degree next above the principal sound; that of the lower mordent, the scale-degree next below the principal sound. The latter is sometimes chromatically raised. (par. 6 *et seq.*)

4. The Germans use the term *Mordent* to describe the lower mordent alone. The upper mordent they call *Pralltriller.* (par. 3.) The superficial resemblance between the two ornaments lends color to the conception of their identity as regards derivation. This is strengthened by the English terminology which applies the same name to both. (par. 2.) (N. B. The attention of the student should be drawn to the distinct manner of their derivation.)

5.



6. The word *pincé* is the equivalent of the German Mordent; *pincé renversé* = Pralltriller. It will therefore be seen, that, although the French do not apply distinct names to the two graces, they follow the Germans in giving priority of naming to the lower mordent. Our *pincé renversé*, when we use the term Inverted Mordent, is the Mordent proper, not the Pralltriller. (par. 4.)

7 The auxiliary of the upper mordent is always the diatonic scale-degree next above the principal sound. That of the lower mordent should, — strictly speaking, having regard to the music in which it is us-

ually found,— also be diatonic. It is, however, sometimes altered, bringing about a semi-tone between the auxiliary and principal sounds in those cases where the normal or diatonic form would be expressed by a tone. (par. 6.)

8. Vide answer to Question 7. The practice alluded to, or the raising of the auxiliary sound of the lower mordent, is wholly indefensible in the music of Bach and his contemporaries. (par. 6.)

9. The development of the chromatic element in music generally. (par. 6. Cf. Sec. II. par. 9.)

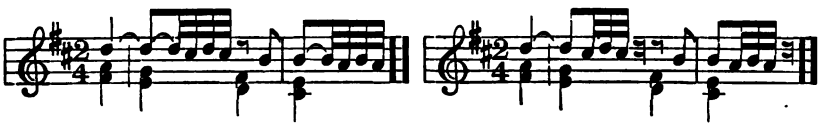
10. A. When the principal sound is followed by a sound a tone below. B. When the principal sound is the 7th of the minor scale. C. When the principal sound is the 3d of the major scale. D. When the tone below is a prominent neighboring sound, melodic or harmonic. (par. 7 *et seq.*)

11. In exact notation. (par. 13.) Vide Ex. 9 of this Section.

12. The mordent takes as little time as possible in the act of execution; the passing trill usually fills up the time-allowance of its principal sound. (par. 20.)

13. When it is indicated upon such short sounds that no practical difference can be made between the two ornaments, the execution being equally rapid in both cases. Vide Ex. 11 in this Section.

14. Period of Bach. Modern form.

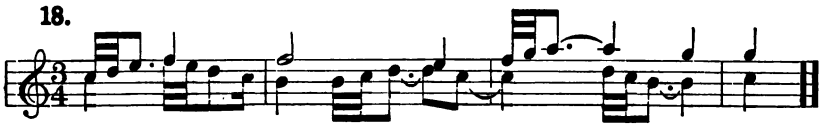


15. In older music, the distinguishing symbol was exclusively used; in modern music, the employment of small untimed notes is more general. (par. 19.)

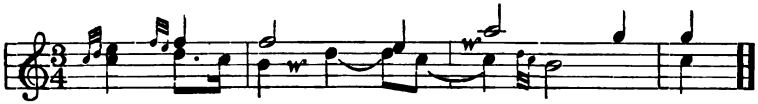
16. Because an extension of the upper mordent produces the trill.

17. A. It usually consists of three sounds. B. It is played with the utmost rapidity. C. The time-allowance necessary for its execution is taken from that of the principal sound.

18.

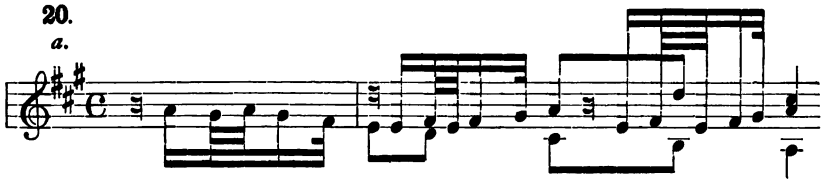


19.

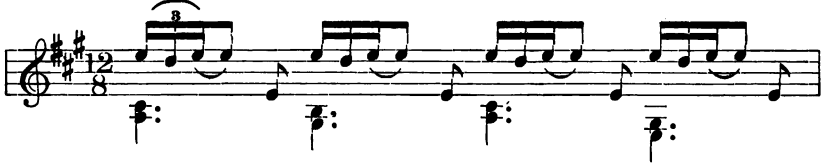


20.

a.



b. N.B. Vide par. 6.



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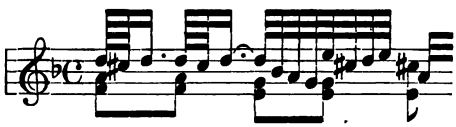
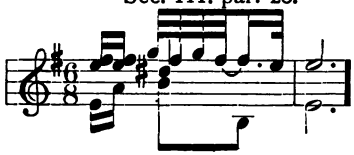
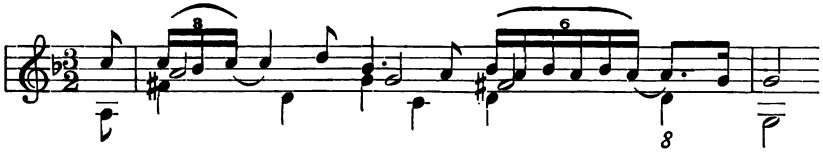


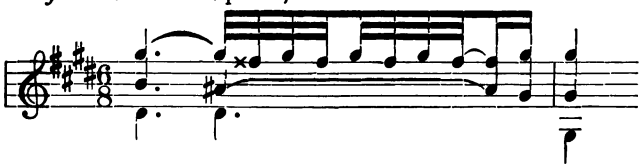
d. Vide footnote, p. 70. Cf. Sec. III. par. 20.



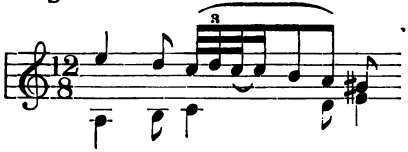
e. Vide footnote, p. 70. Cf. Sec. III. par. 20.



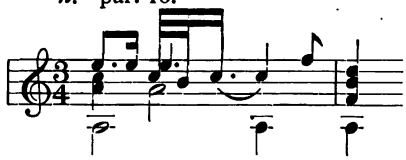
f. Cf. Sec. III. par. 27.



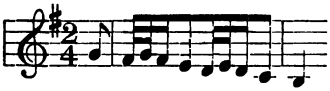
g.



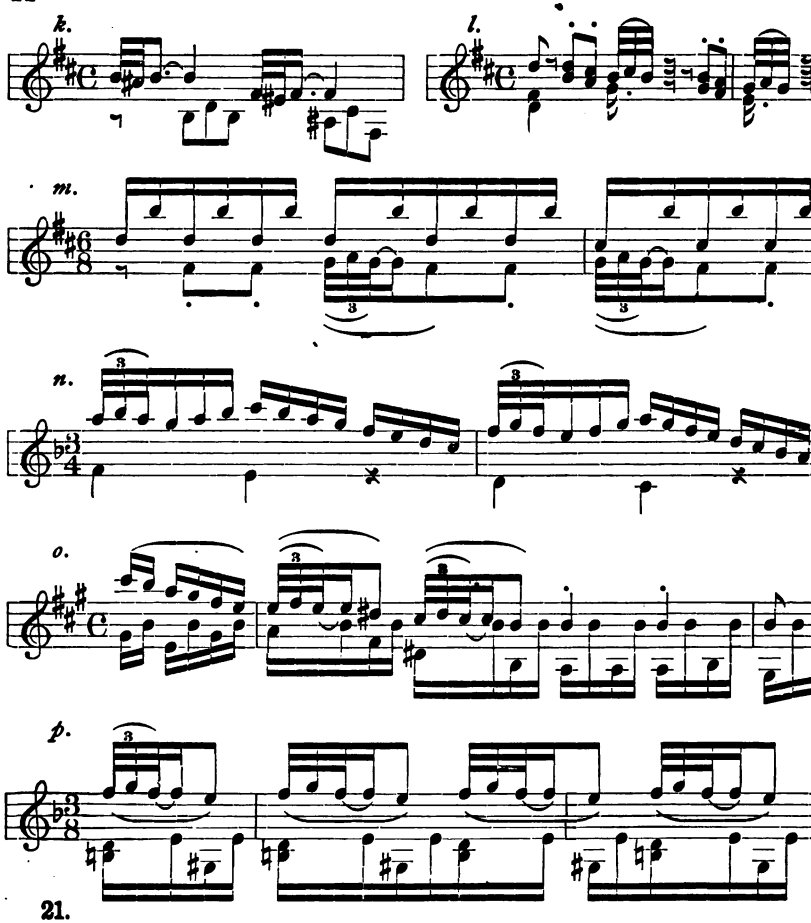
h. par. 18.



i.

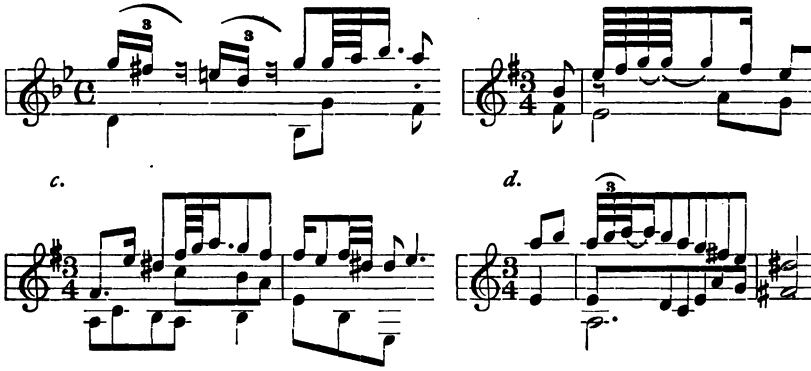


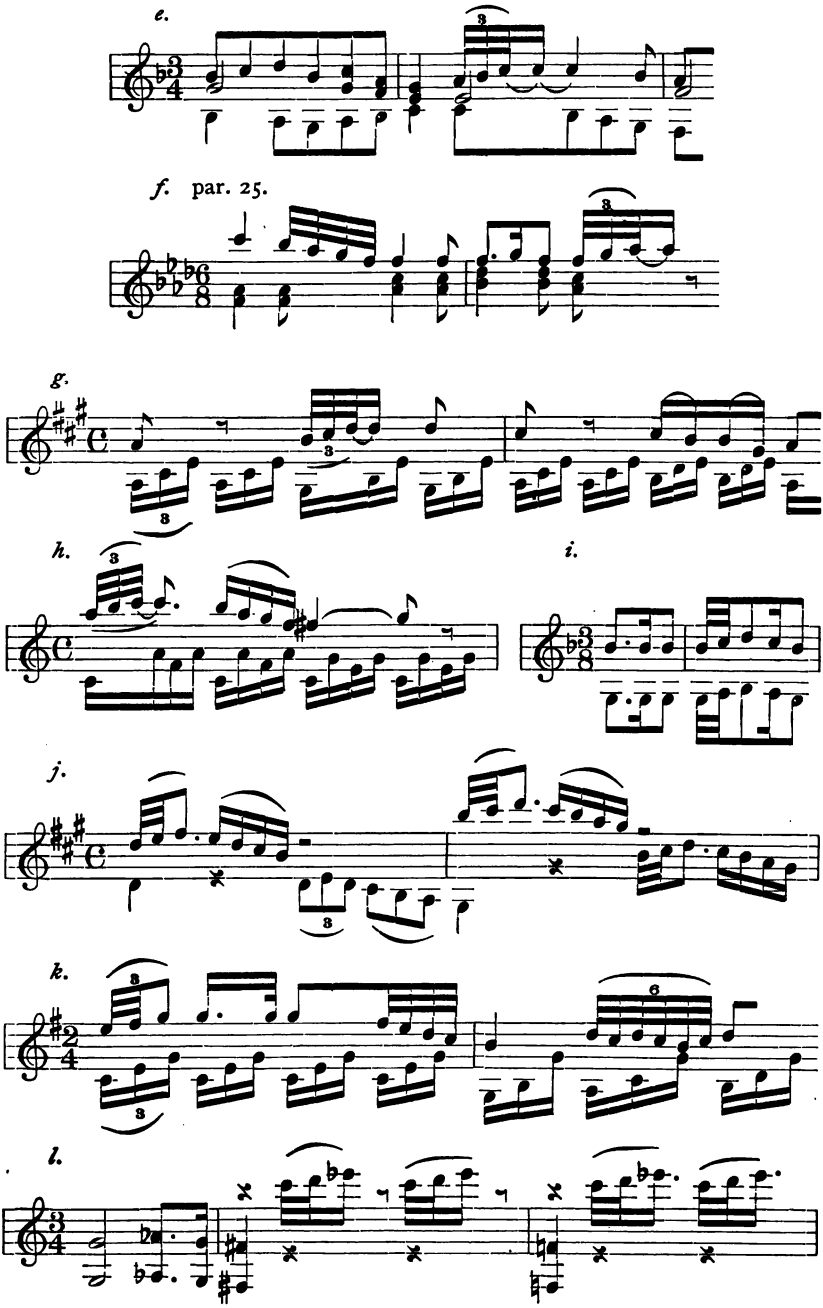
j.



21.

a. par. 22. Vide Sec. I. par. 16.




e.
f. par. 25.
g.
h.
i.
j.
k.
l.

SECTION V.

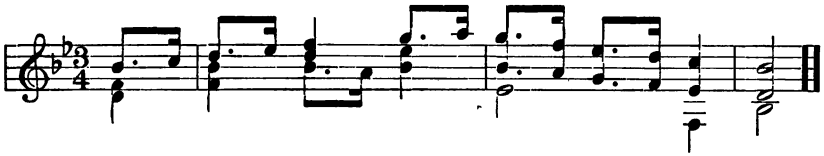
1. A grace-sound occurring after its principal sound.

2. (A) An appoggiatura. (B) A Nachschlag. (C) An acciaccatura. (D) A double Nachschlag. (E) A double appoggiatura. (F) A Nachschlag in the form of an anticipation. (G) An appoggiatura prepared by the previous Nachschlag

3. Direct accent upon the first sound was originally regarded as the invariable and inalienable attribute of a musical grace. This doctrine was assailed by the Nachschlag with the natural consequence, that, musicians looked askance at that which appeared to overthrow their preconceived ideas upon what they regarded as a particularly essential characteristic of the musical ornament.

4. (A) From the advance in freedom of melodic movement. (B) From the fact, that, upon the invention of the Pianoforte, the accentual side of the musical grace became a less important feature, natural accent taking the place of artificial stress.

5.



6. The possibility of exceptional freedom in performance [rubato]. (par. 6.)

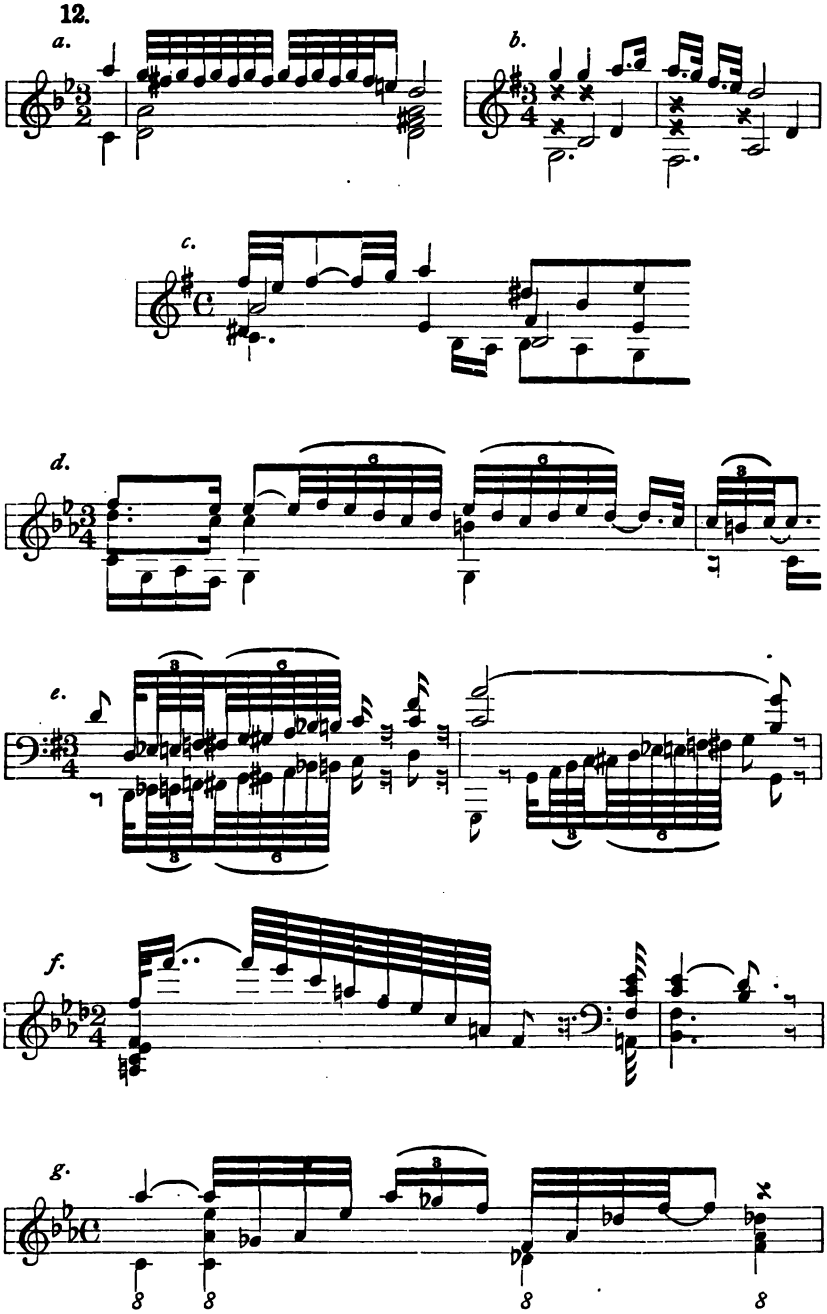
7. By uniting the note which indicates the principal sound to the untimed note; a curved line, like a slur, being used to accomplish this. (par. 8.)

8. The Germans hold that the trill proper terminates with the appearance of the principal sound immediately before the appearance of the lower auxiliary; the English, that it terminates immediately before the final figure which corresponds in sound-succession to the turn. The former claim a distinguishing term for the sound which follows the last appearance of the principal sound and call this sound — Nachschlag; the latter ignore the special individuality of this sound, including it in the final figure, to which they apply the term — Turn. (par. 10.)

9. Because the passage consists of sounds which are practically after-sounds to the previous sound (F♯) upon the accent. (par. 12.)

10. A florid passage of few or of many sounds, designed to embellish the main sounds of a melody, is termed a fioritura. (par. 13.)

11. When it is a larger form of the fioritura. (par. 14.)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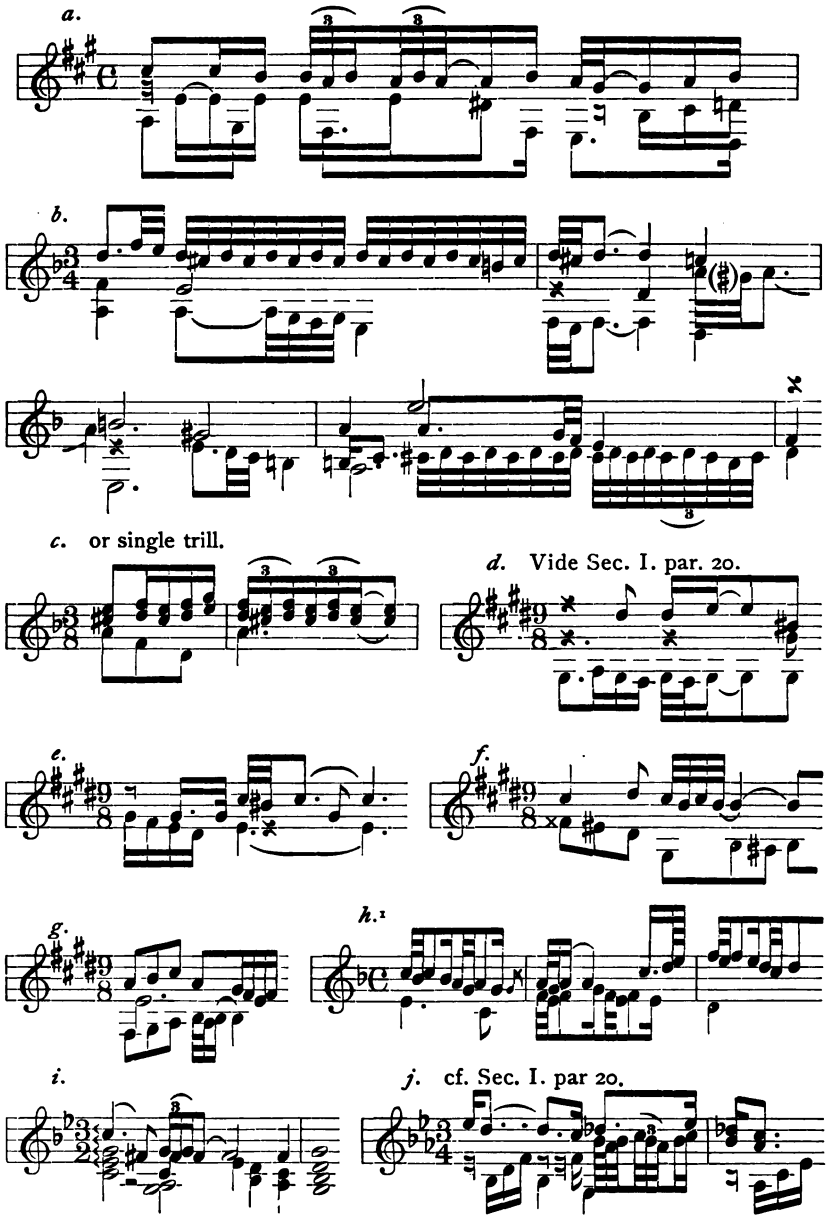
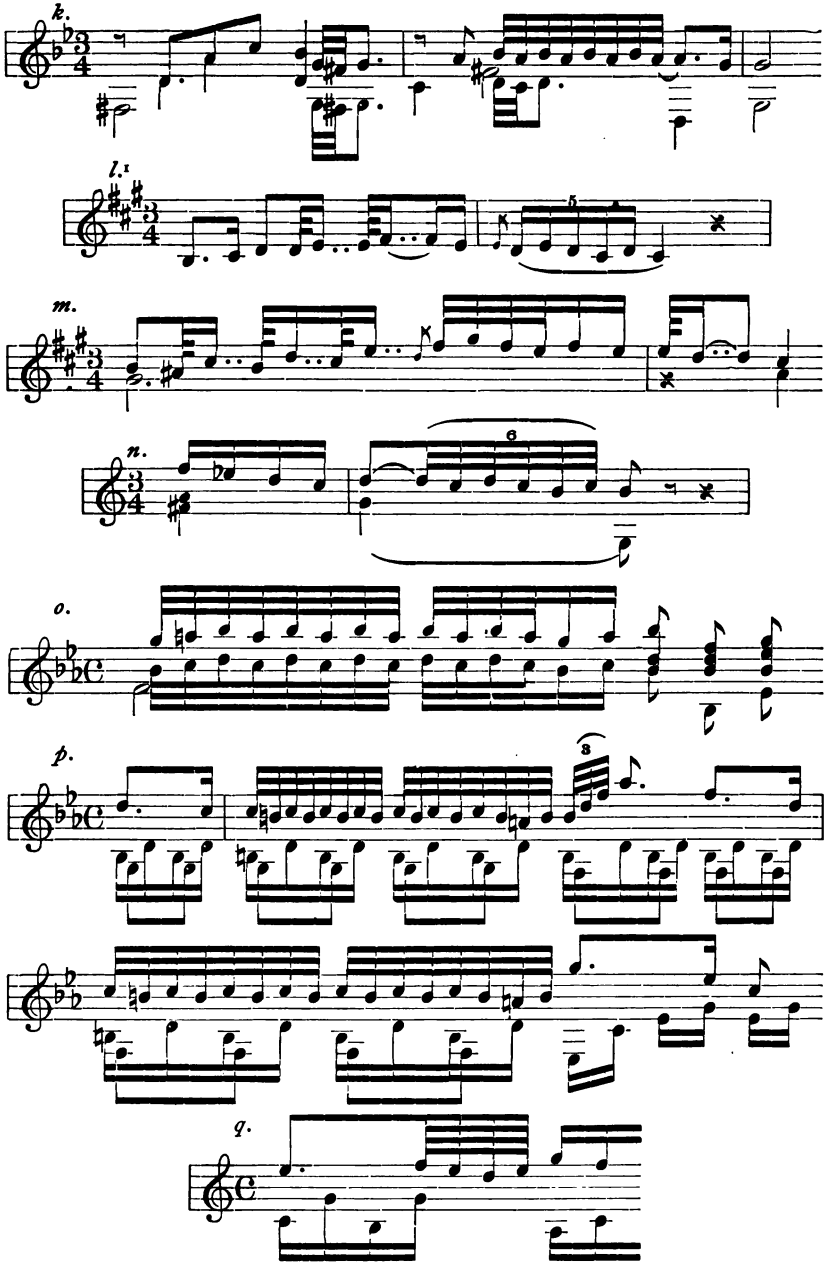
SECTION VI.



[1] The small notes of this passage should be regarded as nachschläge, so that the emphatic uniformity of the mordents may not be disturbed.



[1] The untimed note in the second bar is evidently a crushing prefix to the five-sound turn. The same may be observed in (*m*).

SECTION VII.

1. Because the grace, though originally drawn from a vocal source, has been developed by instrumental means. The figuration of all ornaments used in modern vocal music is practically the same as that of their corresponding forms in instrumental music. (pars. 1 & 19.)

2. The Appoggiatura, the Turn and the Trill. (par. 2.)

3. Upon all stringed instruments played with a bow. A glissando-like ascent or descent from one sound to another frequently approximates, in effect, to the *portamento di voce.* (par. 17.)

4. Small notes are used more frequently than the symbol to indicate the Turn. (par. 10.) The sign of the Upper Mordent occurs but rarely; more often, small notes are employed. (par. 14.) The Slide is never indicated symbolically.

5. Because the use of accented auxiliary sounds is not only rarer in vocal music, but, when they are introduced, they generally owe their existence to syllabic if not to æsthetic requirements. Moreover, the true vocal Appoggiatura very frequently occurs in a cadential position, a position which from its very nature—particularly if regarded from the vocal standpoint — calls for freedom of executive treatment.

6. Ex. 17 contains a true Turn which occurs at the end of its principal sound and, therefore, starts with the upper auxiliary. The indicated grace and two following sounds in Ex. 23 collectively form a five-sound Turn starting with the principal sound. Nevertheless, the Turn in the latter example is not in evidence as a grace *per se,* its effect being practically destroyed by the initial occurrence of the Mordent.

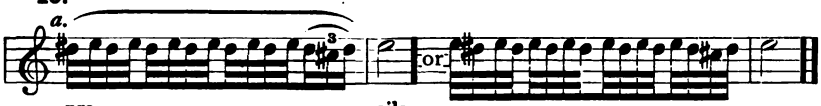
7. When a change of syllable occurs during the progress of a Turn, the composer occasionally uses the symbol to indicate the nature of the ornament, but writes out in full those sounds which belong to the new syllable. Hence, they are indicated twice and, in the absence of a knowledge of the custom, misapprehension may easily arise.

8. When two successive sounds of the same pitch — the first being in an accentual position — occur in music of a declamatory nature, an upper appoggiatura is substituted for the first. In such a case the appoggiatura is indicated by the harmonic sound to which it proceeds. (par. 6.)

9. In two ways. Firstly, by change of syllabic grouping. (Vide par. 11.) Secondly, by their æsthetic significance. It should be remembered, that, while the instrumental grace decorates the sounds of a melody, the vocal grace influences the words as well as the sounds. In the latter case, the words react upon the grace and often — particularly under conditions of climax — greatly enhance its musical effect.

10.

a.



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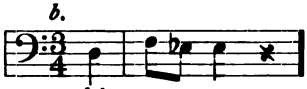
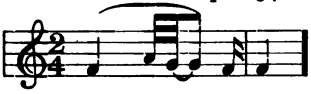
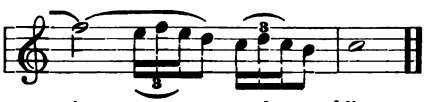


c.[1]

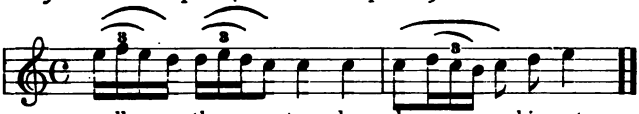
d. Cf. Sec. I. par. 34.



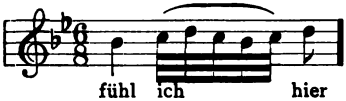
e. Sec. III. par. 48.



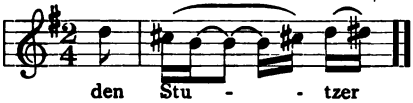
f. Sec. III. par. 48 & Sec. II. par. 29.



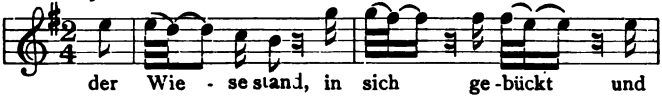
MOZART. Die Zufriedenheit.



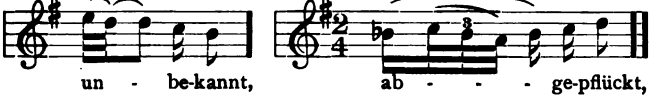
Die betrogne Welt.[2]



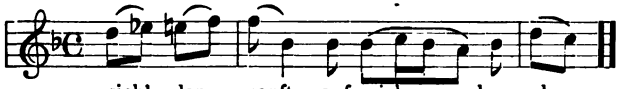
Das Veilchen.
bar 9 to 11.



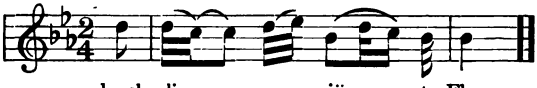
Ibid. bar. 36.



Abendempfindung.



Im Frühlingsanfang.



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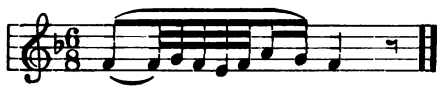
1 Time distribution defined by the accompaniment.

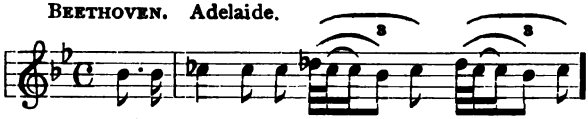
2 Or an Acciaccatura may be substituted for the short Appoggiatura.

Die Verschweigung.



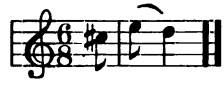
Sa - - - gen.

BEETHOVEN. Adelaide.



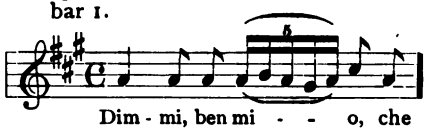
A-bend lüft-chen im zar - ten Lau - be

Neue Liebe.



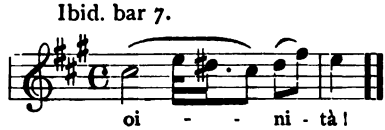
Ge - walt?

Speranza.
bar 1.



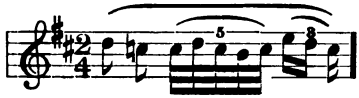
Dim - mi, ben mi - - o, che

Ibid. bar 7.



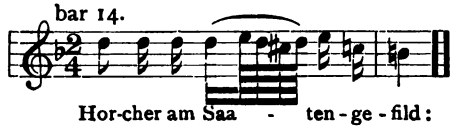
oi - - ni - tà!

Lamento amoroso.



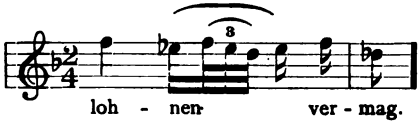
man - - - te

Der Wachtelschlag.
bar 14.



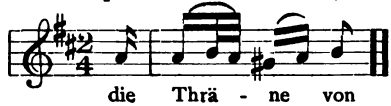
Hor-cher am Saa - ten-ge-fild:

Ibid. bar 29.



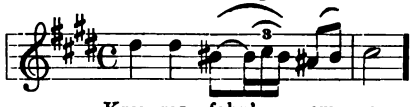
loh - nen ver - mag.

An die Geliebte.
(N.B. bar 9 of this song and Cf. par. 11. of this section)



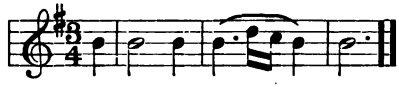
die Thrä - ne von

SCHUBERT. Kreuzzug.



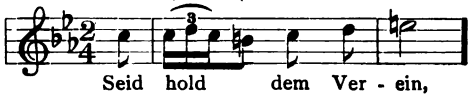
Kreu-zes - fahn' em - por

Himmelsfunken.



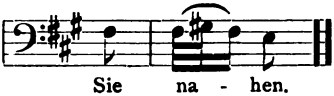
in wun-der - sü - ssem Ach.

Die Sterne.



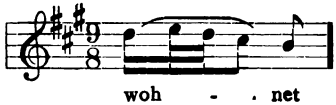
Seid hold dem Ver - ein,

Dithyrambe.



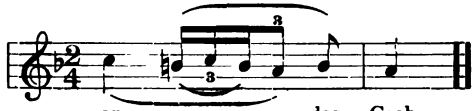
Sie na - hen.

Im Haine.



woh - - net

Der König von Thule.



an das Grab,